

THE MUSICAL TIMES

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THURSDAY, MARCH 12, at 8.

BERLIOZ'S "FAUST,"

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WEDNESDAY, MARCH 18, at 8.

HANDEL'S "JUDAS MACCABÆUS"

(Postponed from January 30.)

ARTISTS:

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Miss FLORENCE OLIVER.
Mr. IVER MCKAY, Mr. S. MASTERS, and Mr. SANTLEY.
The usual Orchestra will be supplemented by the Band of the Cold-stream Guards (by permission).
N.B.—The tickets issued for "Judas Maccabæus," dated January 30, will be available on March 18.

GOOD FRIDAY, APRIL 3, at 7.

HANDEL'S "MESSIAH."

ARTISTS:

Miss ESTHER PALLISER, Miss CLARA BUTT,
Mr. LLOYD CHANDOS, and Mr. SANTLEY.
The performance will commence at 7, and finish by 9.45.

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The NEXT TERM will commence on April 30.
Orchestral Concert, by the Pupils, at St. James's Hall, Friday, March 6, at 8 p.m.

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Lent Half-Term began Thursday, February 20.
Lectures by Dr. J. F. BRIDGE, March 4, 11, 18, and 25, at 3.15.
Organ Recital at Queen's Hall, March 9, at 3.
Fortnightly Concerts, March 14 and 28, at 8 p.m.
Orchestral Concert at Queen's Hall, March 31, at 3.
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THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

MARCH 1, 1896.

JOSEPH BARNBY.

We cannot be satisfied with the hurried words which appeared in this journal last month having reference to the sudden removal of Sir Joseph Barnby. Something more than the usual biographical details is required in the case of any man who has occupied a prominent position and done something which his contemporaries have recognised as a claim to honour and gratitude. Such a man certainly was our departed friend, and in the columns of *THE MUSICAL TIMES* that fact should be made prominent. All the world of music knows that between Joseph Barnby and the conductors of this journal existed, for many years, a close personal and business relationship. It is among their happiest reflections that the house of Novello was the means, after he had left his native city and settled in London, of extending to him material encouragement. They recall, too, with peculiar pleasure the fact that through the same agency opportunity was given for demonstrating and maturing in most practical fashion their friend's exceptional qualities as a choir-trainer and conductor, and for placing his merits as a composer in public sight. Association so close and prolonged cannot lightly be treated when, in the order of nature, the ties are broken, when voice no longer answers to voice, or hand meets hand. At such a time, besides dwelling gratefully upon the past, the lessons of a closed life may best be gathered up, and a character, for ever withdrawn into the serene region which lies beyond human passion and failing, obtain the recognition which is its due.

To say that man is determined by the circumstances of his environment is, perhaps, to underrate the forces of human nature. The philosopher, indeed, tells us that we should bend circumstances to our will, but, unhappily, philosophers are apt to take upon themselves the privileges of the poet and create in fancy that which does not exist in reality. Every day experience teaches us that some men are born to good luck and others to luck that is bad; this being only another way of saying that some have been fortunate, and others unfortunate in the conditions and surroundings of their lives. In the matter of Joseph Barnby,

it seems to us beyond question that Providence was wholly kind. Born into a musical family, with inherited musical tastes, he was like the seed that fell upon good ground. All things were suitable to his development: the place readily found for his boyish gifts in the choir of a great and solemn Minster, where, day by day, "service high and anthem clear" brought him under the direct influence of art in its most exalted application; and, besides this, long, steady, quiet training, at a susceptible age, in the finest and most fruitful school which England can boast. Such an atmosphere every sensible man would most readily choose for the development of youthful talent, and in it Barnby received a first healthy, orderly impulse towards the career in which he was to gain distinction. The impulse was, of course, general, in the direction of music as a whole, but it was markedly particular from the very nature of the case, and Barnby, as a Church musician, kept to the path wherein his early steps were guided. Study at the Royal Academy did not divert him from what may have seemed a natural and pre-destined road. Had it done so there would have been no occasion for surprise, since we all know that the attractions of secular art are great; and its ways obviously decked with lights and flowers—with all the charms congenial to youth. But, whether from force of early training or from the shrewd common-sense which was his through life, Barnby remained faithful to religious music, and, making a humble beginning as organist and choirmaster, passed by decisive stages to one of the highest peaks of his profession. We must respect and honour the qualities he evinced as a conductor and head of a great school, but before and above everything else the ex-chorister of York Minster was a servant of those great and solemn rites in which, faithfully carried out, there is more than enough to satisfy the most craving soul. As may be supposed, we include here the work Barnby did as a Church composer. That will remain, a permanent memorial when time shall have effaced all recollection of triumphs at St. Andrew's, Wells Street, and elsewhere. To it, therefore, one looks with particular interest, and to it we must direct peculiar attention.

The complete list of Barnby's writings, though it would not be specially remarkable as that of a musician who restricted himself to composition, is a very striking monument of industry in the case of a man constantly engaged with other branches of the profession. Under the head of "Services," twenty-one works or arrangements are mentioned. These include only one complete Service, but there are two settings of the Te Deum, six of the Magnificat and Nunc dimittis, four arrangements of the Preces and Responses, besides chant forms of the Canticles, Offertory Sentences, &c. It is, however, when we come

to Anthems that Barnby's greatest strength and fecundity appear. This part of the list contains forty-six numbers, and includes provision almost for the entire round of the Christian year. There are Anthems for Advent, Christmas, and Easter; for harvest celebrations and wedding rites; for St. Michael's Day and Ascension; for Trinity and the Feasts of Apostles and Martyrs, besides, of course, a large number for general occasions. From forty-six Anthems to two Cantatas—"Rebekah" and "The Lord is King"—is a great drop, suggesting that the composer recognised some real or fancied limitations in that direction, though they do not appear in the structure and character of either piece. A number of Hymntunes—not less than 250—thirteen Carols, nineteen Songs, thirty-two Four-part Songs, composed or arranged; five Trios for female voices, two Organ Pieces, and two Pianoforte Pieces complete the roll; looking into the details of which, one is struck with the vast preponderance of religious music and the steadiness with which Barnby kept mainly to the path of his early training and his personal sympathies.

Concerning the merits of Barnby's music, a precise opinion can only be formed after careful examination and classification. But an important general remark is this—that the composer showed himself in sympathy with the musical feeling of his day rather than with the austere scholasticism of an earlier time. The fact might easily have been different, since Barnby's most impressionable years belonged to a time in which the older school of Church composers flourished and the era of free effects and what was then looked upon as operatic sentiment had only just begun to dawn. Barnby, however, had few tastes in common with the contrapuntists. He was essentially, if not assertively, a man of his own era. While shunning frivolity and the undignified, he did not at all see why the Church should be closed against musical developments in the direction of ornate or even pretty effects. To this he gave practical expression in his works, but always with the prudence and self-restraint which were conspicuous in his musical career. Hence the popularity of his compositions as things having in them the modern spirit yet not offensive to older tastes. We cannot forestall the judgments of the future, and it remains to be seen whether Barnby's anthems, &c., will win for him a lasting place among the finest masters of Church song; but one would fain believe, and can scarcely resist prophesying, that not a few of them will go down to far distant posterity, and to that extent assure the fame of their author.

Next in importance to the departed musician's various Church labours must be placed his work as a conductor. This should be considered with reference to two distinct branches—direction of choral compositions and of those

exclusively orchestral. We employ the word "distinct," because many of the qualities necessary in the case of a choral conductor are independent of those essential to a *chef d'orchestre*, and a man who fails in the one department may attain even to eminence in the other. On the whole, and with regard merely to executive success, the function first-named strikes us as more onerous than the second and as demanding qualities wider in range, if not more profound. An orchestral conductor has to do with comparatively few performers, all more or less cultured and skilful, whom experience has made quick to understand and execute, and who, moreover, cannot afford to trifle with their task or taskmaster. A choral conductor, on the other hand, has to work upon a mass of amateurs, unequal in attainment, varying in devotion, needing to be humoured, and generally quick to resent what they regard as improper treatment. No doubt the difficulties are less in some cases than in others, but we have indicated those which, to some extent, are generally present. A choral conductor, therefore, needs the rare power of keeping men and women in good humour, while exacting from them all the work that may be necessary and enforcing all the discipline required.

As the conductor of an orchestra running alone, and not merely in accompaniment, Barnby's opportunities were few, save for a period during which he did work that has largely escaped the notice of his biographers. We refer to his direction of the daily orchestral concerts in the Albert Hall, through the season of 1873. The repertory in this case is now before us, and contains eighteen symphonies, forty-seven overtures, seven concertos, seven marches, and five works described as "miscellaneous." The daily concerts given during the winter of 1874-5 were more mixed and "popular," but the catalogue contains, nevertheless, a long array of instrumental compositions. The support given to these enterprises was scanty, and both Barnby and his orchestra strove against depressing conditions; but the general merit of the performances was surprisingly high. With characteristic shrewdness and self-knowledge, however, the then rising musician saw where his chief strength lay. As a choral conductor he felt in himself the power of supremacy and proceeded to develop it accordingly. His great success all men know. It mattered not whether the music was that of the oratorio, the secular cantata, or the madrigal. Whichever voices were chiefly concerned, there he was master of the situation. Some excellent choir-trainers were his contemporaries, but not his equals, much less his superiors. In this respect his death involves an unqualified loss. Barnby's compositions remain, but the qualities which made him a great choral conductor have vanished with his life, and by so much is music in England the poorer.

Our friend had not sufficient time given him to show his full resources as principal of a great School, nor do we know the precise conditions under which he laboured during the few years vouchsafed to him. But an indeterminate condition in this case does not impair the value of his life and work. We could ill spare him, but there remains to us the force of his example—the power of single-mindedness which lies at the root of all distinguished achievement. For that let us preserve his memory.

J. B.

HANS VON BÜLOW IN HIS LETTERS.*

UNDER the editorship of Bülow's widow, who has evidently regarded her task as one of love and pious devotion, the world has recently been enriched by the publication of two volumes, comprising two hundred and forty letters, which were penned during the period 1841-55, and together cover over nine hundred pages. By far the greater number of them were addressed by Bülow to his father, mother, and sister, and only a few to such well-known musicians as Fr. Wieck, J. Raff, Th. Uhlig, Liszt, Fr. Kroll, P. Cornelius, R. Pohl, Alexander Ritter, R. Radecke, and L. Köhler. By way of throwing light upon the context, letters from other individuals are occasionally interpolated—e.g., from Franziska von Bülow (Bülow's mother) to her daughter, from Liszt and Wagner to Bülow's parents, and from Berlioz to Bülow.

Though the letters of young men to their parents and sisters are generally of a perfunctory kind, and therefore devoid of general interest, this cannot be said of Bülow's. Couched in a thoroughly filial and reverential manner, those addressed to his parents read like the utterances of a friend to a friend on equal terms. He seems to have withheld nothing from them, and to have told them all that most interested himself, and which, as he thought, would most interest them. Thus, during his school and his college days, we find him discoursing upon his scholastic studies, the lecturers and preachers to whom he had listened, quite as much as upon music, the study of which, under competent teachers, his parents encouraged in his earliest days as a humanizing element, and without any thought of his making music his profession; but which, as the event proved, was fated to exercise so strong an influence upon his future life, to the great disappointment of his parents (especially his mother), who had set their hearts upon his studying jurisprudence, with the view to his becoming a Government servant or diplomatist. The announcement of his determination to devote himself to music and to music alone

came upon them as a most heavy blow, though it was one which must have long been foreseen. Most heartrending are the letters addressed to his parents excusing and justifying himself for this irresistible determination, and begging their forgiveness for the step he had taken, and which for a long time caused a most unhappy estrangement between them.

The task of collating and editing this first instalment of Letters has been carried out in a thoroughly admirable and practical manner. The Letters are grouped in chronological order in sections, determined by the places of residence from which they were addressed, each section being prefaced and sometimes supplemented by explanatory notes of the circumstances and situations under which they were written. Such a plan adds greatly to the value of the collection of Letters, as it supplies biographical particulars which have hitherto been wanting, and at the same time furnishes a tolerably complete and connected narrative of Bülow's early life. Occasional foot-notes relating to the identity of personages alluded to in the Letters are also given, but in a future edition these might advantageously be extended.

Bülow has never been spoken of as an infant musical prodigy. As a child he suffered from delicate health, and it was not till he was nine years old, by which time he had survived five serious attacks of brain fever, that he suddenly evinced an extraordinary love and talent for music. These qualities developed themselves with such rapid strides that in two years' time he might fairly have been invested with the title of "prodigy."

Hans Guido von Bülow, a worthy scion of a noble family, and the "wonderful son of a wonderful mother," was born at Dresden on January 8, 1830. Here, together with his sister Isidore, three years his junior, he spent his childhood, as well as his early school-days (1840-45), in his parents' house. Always a delicate child, he was tenderly nurtured, and his education, though adequate, does not seem to have been unduly pressed forward. A practical knowledge of French was insisted upon, and at a later date instruction in piano-forte playing, under Fr. Wieck, was provided.

It has been said, perhaps with good reason, that it is impossible to overwork an unwilling boy. The greatest sufferers are those who voluntarily impose upon themselves an inordinate amount of work. This was the malady from which Bülow suffered throughout his life. Even in his early days the books which formed his daily reading were by his own choice of an æsthetical, philosophical, and historical character, rather than simply amusing.

During his school years at Dresden (1840-45) Bülow was often sent on visits to Leipzig, where he was the guest of Frau Livia Frege, a relation of his mother's. This lady was an accomplished

* Hans von Bülow, Briefe und Schriften. Band I. und II. Briefe von Hans von Bülow herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1895.

singer, whose house was regarded as the headquarters of musical life in Leipzig. A friend of Mendelssohn's, she was often the first to sing his songs, and did the same for Bülow's. To have found himself in such congenial surroundings, where he made the acquaintance of many musical celebrities, must have been a great advantage and encouragement to him.

The first nineteen letters (1841-45) are addressed to his parents and sister while on excursions to various places. The first, written from the house of Frau Frege in May, 1841, to his mother, at once arrests attention by its clearness of diction and childlike *naïveté* of expression. As the production of a boy of eleven years of age, it is far in advance of his years. A *fac-simile* of it is given as a sample of his hand-writing, which even at that early date was fully formed and of a singularly graceful character. In many of his letters of this early period he gives proof of the possession of a critical acumen, which in after years served him in such good stead. On speaking of a visit to a hippodrome, he does not content himself with describing the performance, but goes on to criticise the performers. Similarly in regard to the operas which he heard. Though Bellini's "I Capuletti et i Montechi" greatly pleased him, he had no hesitation in giving the palm to Mozart's "Don Giovanni," and thus readily proved his musical astuteness. In June, 1843, we find him with his father on a visit to Weimar, and shortly afterwards at Kissingen, where, for his health's sake, he drank the waters and took baths. The following year he is again back in Leipzig, where he wished to remain as long as possible for the sake of the music there, for here he had made acquaintance with Mendelssohn, Madame Schumann, and other musicians, and, though not taking regular lessons, wished to learn all he could from them. At that date he could already play Fugues by Bach, several of Beethoven's Sonatas, and, among other pieces, Hummel's Septet and Concerto in A minor. He had already composed a good many songs, &c., and expressed a longing to try his hand on an opera, if only he could find a good libretto, especially if it were a comic one. In 1845, while still in Leipzig, he received regular lessons in piano-forte-playing from Plaidy and in harmony from Hauptmann. "Je travaille comme un nègre," says he, "and every morning practise exercises and scales, studies by Moscheles and Steibelt, and a two-part Fugue by Bach, which, as Otto Goldschmidt recommended me, I play in octaves for both hands." That Frau Frege then enlisted his services as accompanist and encouraged him to compose songs for her must have been a great benefit to him.

In 1846 the Bülow family removed from Dresden to Stuttgart, where, while living with his parents, he attended the Gymnasium. Though regretting the change to a city which

was not dominated by classical taste, seeing that Mozart, Beethoven, and Weber might only be played during the absence of the King, he had the good fortune to make acquaintance there with Joachim Raff, who, eight years his senior, exercised a strong influence upon him; and also with Molique, whose violin-playing he often accompanied, and who was otherwise kind in letting him have the run of his musical library.

Passing over long accounts of a tour which he made with his father to Coblenz, Ems, Andernach, Laach, &c., we come to an important point in his career. His friend Ritter had submitted some of his (Bülow's) compositions to Wagner, from whom, to his great joy, he received the following characteristic letter: "Your works, dear Herr von Bülow, have given me great pleasure; I would not give them back to your friend Ritter without accompanying them with an encouraging cheer for you. I abstain from criticism; you will get enough of that without my help, and I feel myself the less inclined to count up the weak points and other things which have not pleased me, because I perceive from all the rest that you will soon be in a position yourself to criticise your earlier attempts. Go ahead, and let me soon see something else!"

It was on New Year's Day, 1848, that Bülow made his first appearance in public as a pianist —viz., at a Concert in Stuttgart, where he played a Fantasia on themes from J. Raff's "Prätendenten."

The spring of the same year found him back again at the Frege's house in Leipzig, where he had entered himself as a student at the University. He describes his life here at this period as more like that of a model Philistine than of a student. Club-life (*Corps-leben*), with its rules, coarseness, and views of politics, by no means attracted him. He would far rather, he says, have joined one of their thoroughly radical associations, but for fear of offending his mother and her relations with whom he was residing. "Think," says he, "I have never once supped with my comrades, but always at home *en famille*."

Though he does not seem to have neglected his University studies, music was always paramount. Not only did he practise regularly, but spent a good deal of his time in composing. We hear of a string quartet and other works which were not destined to see the light in black and white. He had frequent opportunities too of listening to music which was new to him, and speaks rapturously of the Ninth Symphony, "Tannhäuser," and Liszt's playing.

Moscheles was among those who befriended him. On one occasion of his calling upon the professor the talk was about Chopin. On Bülow's playing a Notturno of Chopin's to him, Moscheles remarked that it ought to be played in a more lively manner, more *rubato*, quite fantastically, and hardly ever in strict *tempo*.

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He backed up this opinion by stating that when his married daughter, who had received instruction from Chopin, played to him (Moscheles) among other things a new Mazurka by Chopin, she indulged so freely in *tempo rubato* that the whole piece had the effect of being in 2-4 instead of in 3-4 time. It is curious to hear of so conservative a musician as Moscheles being thus "Chopinised"!

(To be continued.)

FROM MY STUDY.

THE interesting letter of Madame Grisi given as an extra supplement last month is now followed, appropriately enough, by one from Madame Tietjens, addressed to the same manager, E. T. Smith, written at the same period, and having reference to the first-named of these distinguished epistolars. It is easy to gather the story of the document from its own pages—a very common story, relating to one of the "tiffs" that occur, with the order and continuity of a natural process, between artist

and *impresario*. It is evident that Tietjens had got the better of the ex-policeman whom Fortune, in waggish mood, raised to the throne of an opera house; and it is also clear that the lady enjoyed the situation and asserted her advantage after a fashion which would have made a sensitive man wince. But E. T. Smith was not sensitive. He had, however, some perception of humour, and, probably, as he read the letter, the walls of his managerial sanctum flung back the loud laugh in which he was wont to indulge. Tietjens was a good and kindly soul, but she was also a woman, and her references to Grisi show it. A delightful feeling of toleration, such as young people are apt to show towards their elders, is expressed in the words of the German artist, while the double reference to the Italian singer's age is a touch of true, if not particularly amiable femininity.

The fac-simile "in the text" of the present article also tells a story not itself absorbing,

CONSERVATOIRE ROYAL

de

MUSIQUE.

Cabinet du Directeur.

26°

Bruxelles, le 10 Novembre 1868

Monsieur Davison,

Permettez de recommander à votre attention
un artiste de premier ordre, M. Dumon, le plus
émarquable talent de flûtiste de l'époque actuelle
et professeur de son instrument au Conservatoire
royal de Bruxelles. Il se propose de se rendre
à Londres au commencement de la saison
prochaine, pour y faire entendre dans les Concerts.
Je vous serais infiniment obligé si vous pouriez bien
lui faire obtenir quelque engagement. Dis que il
aura été entendu, sa réputation sera bientôt faite.

Agiez, Monsieur, l'assurance de mes
sentiments distingués.

but the writer's personality gives it interest. François Joseph Fétis was, at the date of the letter, head of the Brussels Conservatoire, which post he had held since 1833. It was natural and proper for him to feel concern regarding the future of the young artists sent out from the Institution over which he presided, and here we discover Fétis recommending one of them to the leading English critic of the day. I have no doubt that J. W. Davison, to whom such a letter would be almost a command, did what he could for the Belgian flautist. In these matters he was good nature itself. Fétis is so famous as author of the "Biographie Universelle des Musiciens" that the younger generation of readers may be surprised to hear of him as distinguished in any other way. He was, however, a many-sided man. As a composer the highest point he reached came far short of greatness, but he had the virtue of industry and wrote operas, symphonies, overtures, quintets, quartets, church music, and pianoforte music with the perseverance of a man having a thorough belief in himself. His books on the theory and history of music are numerous, and at least two of them have appeared in English—namely, the "Méthode Élémentaire d'Harmonie et d'Accompagnement" (Cocks and Co.) and "Traité du Chant en Chœur," translated by Helmore, published by Novello, Ewer and Co. As a musical lexicographer, Fétis has no great reputation for accuracy; but, an English writer has well observed of the "Biographie" and the "Histoire Générale," "however easy it may be to find fault with these standard works, it is impossible to do without them." Fétis was a man of strong opinions, which some called prejudices.

In a recent issue of this journal the hope was expressed that, as an American writer had styled "The Messiah" an English work, he would cease giving Handel's name as "Händel." I then had no idea that the diphthong had been used in this country, but when idly turning the leaves of a volume of "Ackerman's Repository," the other day, "Händel" caught my eye. It appears to have been noticed also by a contemporary reader, who inquired of the editor which form was the more correct. Here is the answer as printed in the magazine:—

"The question is not liable to a doubt. The composer's name was 'Händel' or 'Haendel,' written with the German diphthong *ä*, or *ae*, both being used alike by the Germans, precisely as in the case of Mälzel, or Maelzel, the inventor of the metronome. The English *a* in 'hand,' 'band,' &c., having the same sound as the German diphthong, may have led to the disuse of the latter in this case; or it may have been dropped in the same manner as is daily the case with Germans of similar names residing in England, such as 'König,' 'Köhler,' &c.,

who are invariably called Konig, Kohler, &c., and many of whom adopt this mutilation in their own signatures. All the German biographies of our composer spell his name with *ä*, and there are medals extant on which it is spelt in the same manner."

The writer of the foregoing remarks knew something about the matter, but not much. Handel's family name was of uncertain orthography even in Germany, where it is known to have taken these forms: Händel, Hendel, Händeler, Hendeler, Hendtler, and Handelin, the last occurring in Handel's will as the name of a cousin to whom he made a bequest. In Italy, the master wrote himself Hendel, and, on coming to England, he Anglicised his names (with a whimsical spelling of the second) into George Frideric Handel. Thus did he subscribe himself in all documents, and thus was he known by his contemporaries. Mainwaring, in his Memoirs (1759), calls him George Frederic Handel, and even the German, John Christopher Smith (Schmidt), uses the same names in his "Anecdotes." Taking all these facts into consideration, and remembering that Handel became a naturalised Englishman, there seems to me no possible question which form has the best right of usage and survival.

From a very miscellaneous mass of information issued, many years ago, with the words of songs in use at Evans's Supper and Music Rooms, Covent Garden, I extract the last will and testament of W. Humnys:—

To God my soul I do bequeathe, because it is his own;
My body to be laid in grave, where to my friends best known;
Executors I will none make, thereby great strife may growe,
Because the goodes that I shall leave will not pay all I owe.

Humnys, who plainly had a sense of humour, was a Gentleman of the Chapel Royal, *temp.* Edward VI., and author of the following works: "Certayne Psalmes," "Seven Sobs of a Sorrowful Soul for Sin," "A Handful of Honeysuckles," and "Blessings out of Deuteronomie."

Last month I quoted, from Angelo's "Recollections," a passage referring to a music tavern in the City of London. I have since lighted on the following: "But the most diverting and amusing of all is the Mug House Club in Long Acre, where, every Wednesday and Saturday, a mixture of gentlemen, lawyers, and tradesmen meet in a great room, and are seldom under a hundred. They have a grave old gentleman in his own gray hairs, now within a few months of ninety years old, who is their president, and sits in an arm'd chair some steps higher than the rest of the company, to keep the whole room in order. A harp plays all the time at the lower end of the room, and every now and then one or other of the company rises and entertains the rest with a song and (by-the-by) some are good masters. Here is nothing drank but ale, and every gentleman hath his separate mug, which he chalks on the table as it is

brought in, and every one retires when he pleases, as from a coffee-house. The room is always so diverted with songs, and drinking from one table to another to one another's healths, that there is no room for politicks or anything that can sow'r conversation. One must be there by seven to get room, and after ten the company are for the most part gone." Meetings of this sort still linger among us, but the conditions of modern life are scarcely favourable, and I doubt whether the ten o'clock closing is observed.

The thirteenth Discourse of Sir Joshua Reynolds contains a passage which should be of interest to those who demand realism on the lyric stage. He contends that in the development of an art which fundamentally deviates from nature, the utmost liberty should be permitted. Poetry is such an art, and Sir Joshua says: "The manner in which poetry is offered to the ear, the tone in which it is recited, should be as far removed from the tone of conversation as the words of which that poetry is composed. This naturally suggests the modulating of the voice by art, which I suppose may be considered as accomplished to the highest degree of excellence in the recitative of the Italian Opera; as we may conjecture it was in the chorus that attended the ancient drama. And though the most violent passions, the highest distress, even death itself, is (*sic*) expressed in singing or recitative, I would not admit as sound criticism the condemnation of such exhibitions on account of their being unnatural. If it is natural for our senses and our imaginations to be delighted with singing, with instrumental musick, with poetry, and with graceful action, taken separately; (none of them being in the vulgar sense natural, even in that separate state) it is conformable to experience, and therefore agreeable to reason as connected with and referred to experience, that we should also be delighted with this union of musick, poetry, and graceful action, joined to every circumstance of pomp and magnificence to strike the senses of the spectator. Shall reason stand in the way, and tell us that we ought not to like what we know we do like, and prevent us from feeling the full effect of this complicated exertion of art? This is what I would understand by poets and painters being allowed to dare everything; for what can be more daring than accomplishing the purpose and end of art by a complication of means, none of which have their archetypes in actual nature? So far, therefore, is servile imitation from being necessary, that whatever is familiar, or in any way reminds us of what we see and hear every day, perhaps does not belong to the higher provinces of art." This important passage is well worth the consideration of those who, witnessing a lyric drama, refer every part to real life as a standard of merit and hanker after Mr. Vincent Crummles's

"practicable pump." The question is not of conformity to the real, but of approach, through the ways of art, to a pleasing and elevating ideal.

While repudiating the character of prophet, Mr. Gevaert, in an essay on "Music the Art of the Nineteenth Century," speculates on the possibilities of the future, and finds some of them by no means pleasant. He puts these questions: (1) "Has musical culture any chance of understanding itself farther, or even of maintaining itself in its present state?" (2) "Is not its existence put in peril by the tendencies of modern democracy, turned exclusively towards material well being?" Continuing, Mr. Gevaert suggests as music's greatest danger "the gigantic development which the means of execution have undergone in the course of the present century." Pointing to this, the Belgian master says: "The music of the present time is not the humble flower of the prairie which blossoms spontaneously, and concerns itself neither with the hardness of the soil, the wind, nor the rain. It is a marvellous hot house plant, which, if it is not to perish, demands assiduous and intelligent care, and expensive tools." For its preservation and growth a vast and costly organisation is required, and Mr. Gevaert plainly conceives the possibility of social changes operating unfavourably to the continuance of the present system. He goes on: "What would happen in our country of the West if professional instruction in music ceased to be effectively protected by the State, and remained abandoned to private enterprise?" He answers his own query by indicating the various stages of decay as dismal as the process by which we reach Campbell's Last Man. The steps downward would be slow. Favourite instruments, as the violin, would continue in favour; there would be choral societies and military bands, but "who would be so self-devoted as to consecrate years of study and practice to instruments which do not find employment outside the orchestral *ensemble*?" Now follow a string of Cassandra-like utterances:

"In all likelihood this part of our musical material, after two or three generations, would pass into the condition of historical curiosities. Then would cease the integral performance of symphony, musical drama, and oratorio. From that moment, one would probably see, as at the last period of Greco-Roman civilisation, a series of partial dissonances fatally fettered in movement. At first, the disappearance of the highest forms of musical art, those which demand the assistance of a collection of capable technicians; later, after a vogue, more or less prolonged, of the secondary forms, the gradual disappearance of all regular culture in the art; finally, the extinction of the most elementary musical knowledge, even to the signs of the notation. We may ask, what would survive of our vast musical repertory in the memory of

men, two hundred years after the last orchestra had been heard?"

This is a terrible outlook, and it is comfortable to find that Mr. Gevaert does not prophesy its realisation. But even if he did, there would be no need to distress ourselves. It is by no means certain that social changes, even unadulterated socialism, would rob music of its present means of support. The consequences might be all the other way. Mr. Gevaert seems to have forgotten that the Paris Conservatoire was founded amid the passion and agony of the Revolution, and he evidently does not appreciate the fact that the people of England have kept music in a healthy, advancing condition, with no help worth speaking of from the national purse. All the same, Mr. Gevaert's remarks are food for thought. The multiplication—nay, the exaggeration of means in modern music goes on apace, and none of us want to see our art in the condition of Berlioz, who, according to Wagner, lay "buried amid the ruins of his own machines."

X.

A VISIT TO THE LIBRARY OF THE
PARIS CONSERVATOIRE DE
MUSIQUE.

PARIS is at all times more or less crowded with visitors; yet of these probably few pay a visit either to the Bibliothèque Nationale or to the Library of the Conservatoire. For foreigners to gain admission to the former, a letter of recommendation must first be obtained from the Embassy of the nationality to which they belong. The Library of the Conservatoire is open to the public, yet though I went there for a whole week during the last month, the readers appeared to me to be young students of the Conservatoire; and of these, some were engaged in conversation rather than study. Youths will be youths; later in life, one or other of those whom I saw may, perchance, regret that he did not make better use of his time.

The small room in which students consult works is scarcely worthy of the magnificent collection of which the Conservatoire can boast. At one end there is a complete set of the "Revue Musicale," edited by M. Fétis, from 1827 to 1835, and of its continuation, in larger form, the "Revue et Gazette Musicale de Paris." At the opposite end is a door leading to the private room of M. Weckerlin, the present librarian, to whose courtesy and kindness I am indebted for much valuable information gleaned during my short visit. On the walls of the reading-room hang portraits of Gossec, Méhul, Auber, Berlioz, Levasseur, and Martin. Méhul is represented standing in the street, surrounded by a crowd to whom he is singing the "Chant du Départ," one of the many patriotic songs which he composed. To the immediate left of the entrance door is a

short corridor leading to a room in which are treasured many valuable printed and autograph scores and portraits. Nearly all the works of Berlioz are there: "Lelio," written at Rome, on sheets of various sizes, and in large hand-writing which contrasts strangely with the neat penmanship of the French composer's later years; "La Damnation de Faust," with its well-worn pages; "Les Troyens," &c. The autograph scores of Auber's "La Muette de Portici," of Rossini's "Zelmire," and of Verdi's "Don Carlos" form features of special interest. In connection with Auber there is a curious souvenir in this room — viz., some quill pens used by the veteran composer shortly before his death during the terrible days of the Commune; they were preserved by Auber's friend, M. Weckerlin, who was constantly with him during his last illness. And then there are some magnificently bound volumes of music which belonged to Louis XIV., XV., XVI., and Marie Antoinette; these were sent in parcels to the then newly-founded Conservatoire from the Tuilleries, during the stormy days of the French Revolution. For well-nigh a century the parcels lay hidden away in cupboards or on shelves; and M. Weckerlin was actually the first to untie them.

While writing his "Life of Handel," published in 1857, M. Victor Schoelcher had collected much music and literature relating to the Saxon composer, all of which he bequeathed to the Conservatoire. There are over sixty editions of "The Messiah," not to mention cases containing pianoforte and organ arrangements, popular settings of favourite numbers, band parts, &c., of the oratorio. At some future time I shall hope to speak of the Handel literature, also, generally, of some of the rare autographs and volumes in the Conservatoire. For the present, however, just a few words about one or two of the "The Messiah" editions.

Among them are some of considerable interest. The earliest printed, that of J. Walsh, containing, however, only the songs in the oratorio; the reprint made by Randall, Walsh's successor, from the Walsh plates; also the full score published by Randall and Abell; all these are to be found there. Of other editions I may name "The Messiah, arranged for Pianoforte or Organ by Dr. John Clarke of Cambridge," published by Jones and Co. (Temple of the Muses) in 1835, with an engraving by W. Raddon from the celebrated picture (St. Cecilia) by Raffaello in the Bologna Gallery; another arrangement for organ or pianoforte by Dr. Clarke, also with an engraving (Christ bearing His Cross) "from a Fine Original Picture by Carlo Dolci in the possession of S. J. Button," and "Handel's Sublime Oratorio of The Messiah, arranged for Organ, Pianoforte, or Seraphine by W. Carnaby, Mus. Doc., Cantab.," containing a picture of Handel, drawn on stone by S. T. Purday, from an authentic portrait painted by Hudson.

To some of the editions there are prefaces both curious and interesting. The oratorio was "adapted for Piano Forte by J. Mazzinghi," and published in 1802 by Goulding, Phipps, D'Almaine and Co. In a short preface the adapter describes the attempt "to Alter or Abridge the composition of the Immortal Handel" as "the greatest Folly and Presumption an Individual could be guilty of." He remarks further that nine-tenths of Piano-forte Amateurs "not being sufficiently advanced in Science to render this truly Sublime Music Effective when play'd from the Score," this pianoforte edition, "a result of some Labour, is presented to the Musical World." And he hopes, therefore, that "no censure can attach." This apology for a reduction of a score for pianoforte is surely unique. Again, in "The Messiah arranged from full score by F. C. Walker," published by Jos. Hart, there is a curious preface from which I extract the following: "Critics have striven hard to prove a charge of plagiarism against Handel for some parts of this Oratorio, but (with the exception, perhaps, of the Pastoral Symphony) there is scarcely sufficient to justify the accusation, and the writers have done little else than display the envious and illiberal feelings by which they were actuated." I wonder what the writer would have thought of the numerous charges of plagiarism which have been brought against Handel within the last quarter of a century.

The writer goes on to express admiration for Mozart, "who added to the original score full orchestral accompaniments, which greatly increase the effect of the choruses, and at the same time reflect the highest honour upon the liberality of that great composer." It may be mentioned, in passing, that the additions and alterations made by Mozart in the choruses were of quite subordinate importance, as compared with those which he made in the solo numbers. The mention of additional accompaniments to "The Messiah" recalls, of course, the names of J. Adam Hiller, Mozart, and Robert Franz. But an edition in M. Schoelcher's collection reminds us that there was yet another composer who attempted to improve the master's score. The title-page of this edition runs as follows: "Der Messias. Nach Mozarts und Schwenkes Bearbeitung für das Pianoforte zu vier Händen, eingerichtet von G. W. Marks. Aug. Cranz, Hamburg." This Schwencke (C. F. G.; b. 1767, d. 1822) was the successor of Carl Philipp Emanuel Bach at St. Catherine's Church, Hamburg. In the notice of him in Mendel's "Conversations-Lexikon" it is stated that he re-scored not only Handel's "Messiah," but also Bach's Mass in B minor.

There is a long and interesting preface to the edition of the Oratorio, arranged for organ or pianoforte by William Horsley, Mus. Bac., Oxon., and published by Cramer, Beale and Co. The adapter indulges in a little criticism. He tells us that the "author yielded too much to his

love of imitation. With respect to 'The people that walked in darkness,' the Prophet intended in that passage to show the mental darkness—the darkness of heathenism which should prevail before the coming of the Saviour. Handel, overlooking the figurative expression, has given a movement descriptive of people walking in the dark!" Mr. Horsley might have had the courage of his criticism and informed his readers how "mental darkness" could be expressed in music. He complains, and, perhaps, with better reason, of Handel's treatment of the words "All we like sheep." This, he says, "is the language of deep contrition; but our author has mistaken the true import of the text, and has, therefore, given an improper expression to it." According to our critic, "the principal defects of the work consist of the almost numberless *divisions* with which it abounds."

Mr. Horsley, by the way, is one of the writers who repeated the error of the Rev. J. Mainwaring with regard to the first performance of "The Messiah." The latter stated that it was performed in London, April 12, 1741—i.e., more than four months before it was written. In S. T. Purday's edition of "Handel's Sublime Oratorio, The Messiah, arranged for Organ, Pianoforte, or Seraphine by W. Carnaby," the date September 12, 1741, is given—still two days before, according to the autograph score its termination. It is curious that Mainwaring only gives the date; Hawkins, Horsley, and the writer of the Purday preface expressly state that it was given in Covent Garden Theatre.

Among the early editions of "The Messiah," I mentioned the one made by Randall, using the plates prepared by his predecessor, Walsh, for his edition of the "Songs in 'The Messiah'." From those Walsh and Randall plates Mr. J. Alfred Novello printed his 1850 edition of the full score of "The Messiah." M. Victor Schoelcher, on the title-page of the last-named edition, calls attention to the fact that Coventry and Hollier's catalogue contains an edition of "The Messiah" (also of "Judas Maccabæus," "Acis and Galatea," "Coronation Anthem," and "Dettingen Te Deum") similar to that of Mr. J. A. Novello, and enters the following query:—"Est-ce eux (i.e., Messrs. Coventry and Hollier) que l'on doit accuser d'un faux commis?" The veteran biographer of Handel lately joined the majority, and I know not whether he ever solved that query. For the sake, however, of any who may see it and desire a solution, it may be mentioned that the plates were bought from Messrs. Coventry and Hollier by Mr. J. A. Novello; each firm in turn, therefore, had perfect right to print from them.

J. S. S.

MR. ASQUITH, who has never been hitherto regarded as anything but a serious politician, recently pronounced himself in favour of the introduction of an occasional musical hour at the House

of Commons. The suggestion, which is full of rich and strange possibilities, has elicited a good deal of comment, and we should not be in the least surprised if "tea on the terrace"—so popular a feature in recent sessions—were to have its attractions enhanced by vocal and instrumental performances by the members and their fair friends. One reforming senator, so we read in a leading contemporary, "has declared himself favourable to a kind of 'harmonic warning' being laid on in the lobby. On Scotch days a 'braw, Heeland laddie' might promenade the tiles wildly 'skirling' with a set of State bagpipes. The smokers, the chess-players, and the tea-sippers would then know what fate awaited them if they ventured within reach of the Speaker's vision. On purely English days—these would be only rare and far between—"The Roast Beef of Old England" could be played at the door of the dining-room by a foreign orchestra. British dining-rooms are never befittingly equipped unless musicians from the Continent provide the obbligato to the dish-clatter. On Welsh days a Cymric Bard might be entrusted with a harp, which he would play during the hours he was graciously permitted to live; and on Irish festivals the sounds of 'tumult within' would dispense with the need for outer admonitions." The "Concert of Europe" has so far proved a failure. Let us hope that the proposed Concerts at St. Stephen's may be more conducive to promote the amenity of political life.

THE extraordinary prominence of the virtuoso—whether vocalist or instrumentalist—as compared with the composer has elicited some remarks in the *New York Times* which are not without their interest to Cis-Atlantic readers. "Once upon a time," says the writer, "great names in the operatic world were Rossini, Gounod, Verdi, and Wagner; but to this complexion have they come at last that they are mere makers of cloth for the De Reszkes, Melba, Nordica, and Calvé to cut into robes of glory for themselves. As for Schumann, Chopin, and Liszt, who are they but purveyors to his Imperial Majesty, Ignaz Paderewski? And Brahms, Dvorák, and Tschaikowsky?—mere peddlers of poor symphonies to make a Boston Symphony holiday. The composer is dethroned and the virtuoso reigns supreme. Who would not be a Calvé, to steal the laurel from Bizet; or a Melba, to stand, with the support of a flute, between the sun and Donizetti?" The situation is summed up in the cry: "Give us our great vocalists—no matter what the opera—or give us English burlesque." That the condition of affairs is forcing itself upon the attention of opera-goers is proved by a letter to another New York paper, in which the writer suggests that Messrs. Abbey and Grau should produce "The Bohemian Girl," with Melba as *Arline*, Calvé as *The Gipsy*, Jean de Reszke as *Thaddeus*, Edouard de Reszke as *Devilshoof*, and Plançon as *The Count*!

ONE of our contributors has sent us the following reminiscences of the late Sir Joseph Barnby: In the late sixties, St. Andrew's, Wells Street, was my Mecca and Barnby was my Prophet. Sunday afternoons at St. Andrew's were followed by Tuesday evenings in a dingy little hall off Oxford Street, where Barnby drilled his then newly-formed Oratorio Choir. The lessons in organ accompaniment and choir training which I, with others, learnt from Barnby at that time have been invaluable. Many years afterwards, I was an adjudicator with

him at a choir competition at the Crystal Palace. After the contest we lunched together, and the conversation naturally turned to the old St. Andrew's days, when Mr. Edward Lloyd was the solo tenor in the choir of that musically famous church. "I'll tell you how I found Lloyd," said Barnby. "Mr. Hervey,* now of Sandringham, then an undergraduate at Cambridge, used frequently to come to St. Andrew's. He had often urged me to visit him at Cambridge. At last I went, and at a time when we were seeking a tenor for St. Andrew's. As we were walking in the College court, Hervey said to me: 'That man going along there is Lloyd, our tenor, of whom I have often spoken to you. He is going to sing "If with all your hearts" at King's this afternoon.' (Lloyd was then a lay clerk at King's and Trinity.) I went to King's," said Barnby, "and afterwards telephoned to my vicar, Mr. Webb: 'Lloyd very good: shall I engage him?' The reply came: 'Use your own discretion.' The result of my visit to Cambridge was that Lloyd came to London. He was engaged to sing at St. Andrew's for three months on trial. Before the period of probation had expired, Mr. Webb said to me: 'I don't think so very much of your friend Mr. Lloyd. Do you think we should keep him beyond the three months?'"

BARNBY'S first organ appointment was at Mitcham Parish Church, where, strangely enough, Dr. E. J. Hopkins, like Barnby, in his teens, first officiated. "I lived at Westminster then," said Barnby, "and used to walk six miles to Mitcham and six miles back every Sunday. I couldn't afford to ride, even if there had been any suitable conveyance." His accounts of the service at St. Paul's Cathedral forty years ago were amusing. On one occasion Attwood's "They that go down" was the anthem. "There were no tenors or basses in the choir on that day, only trebles and two altos. One of the altos jumped about from his part to the tenor or bass as occasion required, the other man *sat down*!" It may not be generally known that Goss's expressive anthem, "O Saviour of the World," owes its origin to Barnby. "I was very much struck," he said, "with the beauty of those words in 'The Order for the visitation of the sick'—'O Saviour of the World.' One day I was sitting with Goss in the organ loft of the Chapel Royal, at which he was the official 'Composer.' I handed him the prayer-book, and, pointing to the passage, I said: 'I wish you would set these words to music.' Goss read them and replied, 'You try your hand.' 'No,' I said, 'words like these should be set by an older man than I, one who has had a deeper experience of life.' Goss ultimately acceded to Barnby's request and, as we all know, composed the anthem, "and," said Barnby, with a little touch of pride, "he dedicated it to me." The original (folio) edition of "O Saviour of the World" bears the inscription, "To his friend, Joseph Barnby, Esq."

BARNBY was a born disciplinarian, and his intense thoroughness was well known. An instance of this came out in his story of how he "found Docker," now Barnby's worthy successor at St. Andrew's, Wells Street. "I was rehearsing the boys," he said, "and they failed to take a diminished fifth down. I was determined that it should be done, so I took each boy separately. They each failed to sing the interval. Then I tried the probationers in the same way, but with the same result, till I came to the last little

* The Rev. Canon F. A. J. Hervey, M.A., Rector of Sandringham and Chaplain to the Queen.

chap. He sang it perfectly in tune. His name was Docker." I could continue these pleasant reminiscences—as, for instance, how, when he first read the lyric in Tennyson's "Princess," he received a direct inspiration for the melody of "Sweet and Low"—but space compels me to refrain from adding to the pleasant memories of the warm-hearted genial friend whose terribly sudden death has made poorer the cause of music in England.

MANY musicians have recently been doing honour to the 125th anniversary of Beethoven's birthday, but it may with truth be said that no greater testimony to the genius who was born to the world in 1770 will be contributed this year than Sir George Grove's book, now on the eve of publication, on the Bonn master's Symphonies. As Dr. Hubert Parry said at one of his masterly Lectures at the Royal Institution upon "Realism and Idealism in Music," Beethoven "changed the attitude of men's minds towards the art. The ideality of Haydn and Mozart was broken down by the passionate humanity of Beethoven. From the first the element of human emotion was perceptible in his most characteristic work, and music became the expression of men's earthly hopes and fears." How this was done, with what infinitude of pains, of wrestlings and struggles for adequate expression is shown in Sir George Grove's volume, the perusal of which will assuredly enhance the enjoyment of intelligent listeners to the Symphonies which have long ago earned the right to be spoken of as "the immortal nine."

THE forthcoming publication of Mr. F. G. Edwards's "History of Mendelssohn's *Elijah*," will form an important memento of the fiftieth anniversary of the production of the oratorio at Birmingham. Mr. Edwards is one of the most painstaking and reliable writers on musical matters of the past that we now possess, and in this instance he has had placed at his disposal documentary evidence of peculiar interest. Through the kindness of Miss Mounsey, the author has acquired the originals of fourteen letters on the subject of the English translation of "*Elijah*," which Mendelssohn wrote to her brother-in-law, the late Mr. William Bartholomew; and the same lady has given him access to a collection of MSS. that will appeal to all lovers of the oratorio. Mrs. Victor Benecke (Mendelssohn's elder daughter) has permitted the publication of several letters relating to "*Elijah*," which have hitherto been unknown, and has also allowed the portrait of her father, taken in 1835, to be published for the first time as the frontispiece of this book. Generous help has also been given by Mrs. Carson, Dr. Carl and Dr. Felix Klingemann, Dr. Julius Schubring, Mr. Felix Moscheles, Mr. William Moore, Mr. Andrew Deakin, and Mr. J. S. Shedlock. But enough has been said to indicate the artistic value of the volume, which will doubtless be widely read, for no composer is more appreciated in English homes than Mendelssohn.

THE arrangements for the first Sheffield Festival have now so far taken definite form that the date and choice of works have been decided upon. The Festival will take place in the Albert Hall, Sheffield, on October 13 and 14 this year. Four Concerts will be given, the works to be performed including Mendelssohn's "*Elijah*," Sullivan's "*Golden Legend*," Parry's "*Job*," and Berlioz's "*Faust*," together with a number of orchestral and vocal pieces. It is proposed to secure the services of Mr. August Manns as

the conductor of Sheffield's first Festival. Dr. Henry Coward, whose efforts in assisting to found the Festival deserve full acknowledgment, will undertake the preparation of the chorus. The Crystal Palace Orchestra is to be engaged, with a supplementary contingent of about twenty local instrumentalists. A guarantee fund has been started and is being generously responded to, the present Mayor of Sheffield (the Duke of Norfolk) heading the list with £500.

A NEW book of "Scales and Arpeggios," by Mr. Franklin Taylor, will shortly be added to Messrs. Novello, Ewer and Co.'s valuable series of "Primers." In addition to the usual combinations of scales, in similar and contrary motion, useful preparatory exercises are given, both for scales and arpeggios, which will assist the student in acquiring the necessary positions and movements of the fingers. In particular, the book should prove of service to candidates for examinations, as it will be found to contain the whole of the technical material required for the examinations of the Associated Board, &c.

THE "Quartet?" contributed by Mendelssohn to the late Miss Eliza Wesley's album, and which we printed in our last Number (p. 89), has excited a good deal of interest. A solution of the query will be given in our April Number.

FACTS, RUMOURS, AND REMARKS.

A CONTEMPORARY, referring to the representation of the "Daughter of the Regiment" at Daly's Theatre, correctly mentions Jenny Lind and Marie Marimon as having played the part of the heroine in London. With them should be associated Clara Louise Kellogg, for whom the opera was revived by Mr. Mapleson at Her Majesty's Theatre, in, or about, 1866. The American *prima donna* had taken lessons on the side-drum, and was an expert performer. Upon this accomplishment she prided herself, and I well remember the emphasis with which she said to me, "My drum will be no dummy. I know how to make it speak." And she did.

"STRIKE, say you?" exclaims a transatlantic quietist to the members of the Musical Protective Union. "When it comes to our brass bands and wind instrument tortures striking, we beg you to keep it up. Boycott us, keep away from us yourselves, and prevent others from coming near us. We will pay our quota to support you in idleness if you will organise a perpetual strike and eternal boycott."

ACCORDING to an American paper, Madame Melba has announced her conversion to Wagner. That settles it.

MUSICAL critics should oppose any restriction of their already limited vocabulary, and especially guard the synonyms of "performed," "sang," "played," "rendered," "executed," &c.—they are not too many for the incessant use required, and this is why I comment upon a remark made by my esteemed colleague of the *Standard*. Noticing a Popular Concert, and Emanuel Bach's Sonata in C minor, the critic said: "From the wording of the analytical programme, it might be supposed that it had not been heard at these concerts before yesterday; but it was introduced at one of them in 1885." As the only "wording" in the analysis which bears upon

the matter consists of "The Sonata in C minor now to be introduced," it would appear that the writer in the *Standard* attaches, in this connection, but one meaning to "introduced"—viz., performed at the "Pops," for the first time. I turn to the testimony of the dictionaries, and find, in Webster, the following: "INTRODUCE. 1. To lead or bring in; to conduct or usher into a place. 2. To conduct and make known; to bring to be acquainted. 3. To bring something new into notice or practice. 4. To bring in; to impart. 5. To produce, or cause to exist.—Locke. 6. To begin; to open to notice. 7. To bring before the public by writing or discourse." The word is thus seen to be capable of very comprehensive use, and applies as correctly to a performance of the "Hallelujah" Chorus as to the production of a piece hot from the press. It is, therefore, a precious word, and I shall go on employing it in all its seven significations as occasion may arise.

WITH reference to a paragraph in our last from Winkler's *Musical Miscellany*, of Kingston, Jamaica, Sir George Grove writes: "I do not recollect the name of 'Plumb Point,' and do not believe that it was in existence in 1841. The spot on which I erected the Iron Lighthouse, designed for the Commissioners by Mr. Alexander Gordon, of 22, Fludyer Street, Westminster, is the farthest East point of the Island, and was then known as 'Morant Point.' Morant Bay and Port Morant are ten or twelve miles to the West, on the South side of Jamaica."

THE following anecdote is not untimely at the present moment. A certain vocalist complained, at a provincial musical festival, that her name appeared in smaller type than the name of Clara Novello. The more favoured singer said, when appeal was made to her on the matter: "Oh! very well; print the lady's name in large type and mine in small. It is of no consequence."

In Sir Arthur Sullivan's letter to the *Times*, pointing out that Lord Leighton broke through the traditions of the Academy banquet by inviting musicians to the table and toasting their art, the writer, without directly intending it, gave a sample of the ornate eloquence which, by its suggestion of artificiality, belied the President's unquestionable earnestness. The passage contains a description of music as "the divine art to which it is given at one moment to sweep the very inmost chords of human emotion and, at another, to light us out of and above our earthly selves into a region of rapt serenity which the din of life may reach only as the half-heard murmur of a distant sea." Probably the distinguished personages at the high table put all this down, with some wonder, as a necessity of the speaker's position.

I GATHER from an "inspired" communication that "Shamus O'Brien," now in rehearsal at the Opera Comique, is altogether an Irish work, subject, librettist, and composer alike being products of the Green Isle. Moreover, "several of our most popular Irish singers are in the cast." By all means, and I heartily cry "Erin-go-bragh."

MR. WHATELY W. INGALL calls attention to a letter he has received from the Colonial Secretary, in which Mr. Chamberlain declares that "he does not see any objection to giving power to local authorities to contribute money for the purpose named (local

orchestras)." Nor, I imagine, does anybody. By all means "make the bounds of freedom wider yet" in the matter of self-government. But we should then be no nearer the realisation of Mr. Ingall's amiable dream. The Joey Bagstocks of our parish, district, and county councils would become purple with indignation at the mere idea of taxing their neighbours and (especially) themselves for mere music.

THE following has come to hand from the hon. secretary of the committee in charge of the musical arrangements for the national Eisteddfod at Llandudno: "My committee have completed engagements with the following artists for their Eisteddfod Concerts, June 30, July 1, 2, 3: Miss Macintyre, Miss Gertrude Hughes, Miss Maggie Davies, Mrs. Belle Cole, Miss Hannah Jones, Mr. Ben Davies, Mr. Lloyd Chandos, Mr. Hirwen Jones, Mr. David Hughes, Mr. Ffrangcon Davies. Band and chorus, 400. Conductor, Dr. Roland Rogers. Several new works will be performed for the first time: a new historical cantata, 'Cambria,' by Dr. Joseph Parry; a prize Cantata by Dr. Rogers, also a short choral ballad by Mr. G. H. Pugh, Mus. Bac. 'The Messiah' will also be performed."

THE arrangements for Lenten music at Marylebone Parish Church include performances of Gounod's "Redemption" (Part 1), on the 4th and 18th inst. and April 1; also performances of Stainer's "Crucifixion," on the 11th and 25th inst. and on Good Friday. No tickets required.

THE *Roman Times* is a journal published in (peculiar) English, and its musical criticisms read funny to those who know the language "as she is spoke" in these islands. It would be unfair to the reader were a single word taken from the notice subjoined:

The Sala Dante was full of elegant people last Wednesday all were interested to hear the young artist of whom the public begins already to think and speak much. They say that Pecska has already been in Italy two years ago, but as I have not heard him then I can not judge if already at that time he promised what he held. A mere boy yet, he masters his instrument with a "maestria" unknown to old musicians and what is still more incredulous he plays with so much feeling so much taste as if he was one of the renowned veterans of the art. His violin sings and enraptures the hearers and than again the young artist executes with the greatest facility technical difficulties that seem impossible: as in the "Trille du diable" by Tartini or in the "Chaconne" by Bact where he literally plays two sounds at the same time or the "Csardas" by Hubay where he develops an incredible quickness of play.

We engage every friend of music to go to his last concert, Sunday morning, and the more so as half of the income will go to the wounded soldiers in Africa, so the public can do a good work in spending pleasantly his time.

The violinist as to whom the writer does not know whether, two years ago, he "promised what he held," and who "literally plays two sounds at the same time," is, in the English of the *Roman Times*, truly "incredulous."

I AM in receipt of a word for Jullien from a veteran amateur, who claims that the English masses owe their education in classical music primarily to the inimitable "Mons." My correspondent asks: "Who has recognised the great merit of the work he commenced? Where is the Jullien scholarship as a memorial of his genius?" Echo answers: "Where?" and experience of life bids me say that

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it is too late for monuments to Jullien. Save in exceptional cases, memorials of departed worth are chiefly promoted by "pushful" men for personal reasons, and there is nothing to be got out of poor Jullien now. All the same, it was he who began the education of the million in musical classics. Nothing can rob him of that distinction, whatever the rights of his claim to have written "Peter the Great."

I READ in a contemporary: "According to a Milan correspondent of the *Berlin Courier*, the failure of the operas of Richard Wagner at Rome, Naples, and Turin is to be attributed less to Italian musical taste than to the rivalry between the publishing houses of Ricordi and Sonzogno." That is one way of saving Italian musical taste. Again I read: "Ricordi became possessor of the author's performing rights in Wagner's works in Italy by purchasing the business of Signora Lucca, not by the choice of Bayreuth. Ricordi was and is an opponent of Wagner." Surely this is very far-fetched! When I am told that a man of business, such as Mr. Ricordi is well known to be, spends a large sum on certain works and then endeavours to spoil his own market, I answer, with ample apology for an emphatic mono-syllable, Fudge!

A PRIVATE letter from Vienna informs me that the title of Goldmark's forthcoming opera is "Das Heimchen am Herd," the exact German equivalent of "The Cricket on the Hearth." At present, the composer is making some changes in his overture, but the preliminary rehearsals are going on. This work should have a special interest for English amateurs, especially those who, in despite of problem fiction and the unsavoury, retain their taste for Dickens.

A WRITER in the *Philadelphia Record* has started a curious, but, to my mind, not over-exact, parallel between Beethoven and Dr. Johnson. He says:

Beethoven was the Dr. Johnson of music. He lacked the Englishman's profound piety and curious superstition, just as Johnson lacked Beethoven's vast horse-humour and horse-play, visible even in his music. Johnson was ponderously eloquent, while Beethoven was seemingly spontaneously magnificent. But in their curious life-careers, their morbid disease and shocking personal slovenliness, their personal appearance, their eccentricities of manners and temper, each irresistibly suggests the other. Haydn once scornfully styled Beethoven "the Great Mogul of Music"; and was not Johnson christened "the Great Cham of Literature"?

The same writer states: "Beethoven admired the uncrowned Napoleon immensely, was a frequent attendant upon his *levées*, and a certain intimacy, even, is said to have existed between them." The passage I have put in italics should have been supported by authorities.

A SHORT leader appeared in a recent issue of the *Manchester Guardian* touching the appointment of Mr. Cowen as successor to Sir Charles Hallé. The writer, after speaking of Mr. Cowen as a prolific composer and an experienced conductor, observed: "Mr. Cowen's thorough competence as a musician and his remarkable business capacity are thus placed beyond dispute." Very good, but the sting of this article is in its tail. It questioned Mr. Cowen's fitness to follow Hallé, or, at any rate, said that fitness was a question. Why? For this reason: "The best of Mr. Cowen's compositions are characterised by technical accomplishment and by general musical

facility rather than by any sort of artistic aim, while in most of his minor compositions, and especially in his countless songs, he has simply catered for the average taste of the public." What have Mr. Cowen's merits or demerits as a composer to do with the case? He has been engaged as a conductor to do the work of a conductor, in succession to a man who was not a composer at all.

REPLYING to the *Guardian*, Dr. Hiles does not neglect the obvious point just made, and concludes his observations thus: "Therefore the opinion of your new critic as to the merits of the Welsh Symphony has nothing to do with the question, and were it ever so relevant, the value must be small which could attach to the verdict of a gentleman who asserts that the work is based upon national melodies and who finds a Symphony written in 1884 reminiscent of the devices of Dvorák."

JOSEPH BARNBY.

HOME-COMING ships into their haven glide,
Leaving no sign of passage o'er the deep,
Which, whether tempest-tossed or as asleep,
Fills up the keel-made furrow in the tide.
But tokens of their presence still abide
In far-off climes, where, 'neath some rocky steep,
Or where, o'er level sands, the waters creep,
Firm love-knots binding land to land are tied.

Strong Toiler, sudden called where labourers rest,
E'en should Time's stream, with never-ending flow,
Obscure thy name and mem'ry, still thou'rt blest;
For in the temple, once so poor and low,
Of England's music they have place confessed
Who raise its towers to meet the dawning glow.

JOSEPH BENNETT.

AMBROISE THOMAS.

"THE Shadow cloak'd from head to foot, Who keeps the keys of all the creeds," has been seen so often of late in the high places of art, that when news came of his visit to Ambroise Thomas the shock was one of sorrow rather than of surprise, for of eminent musicians deceased, scarce a dozen reached the age at which the composer of "Mignon" has passed away; and regret is, therefore, not embittered by thoughts of aspirations unfulfilled or activities brought to a sudden stop while in their plenitude. This musician, at least, died full of years, as well as full of honours. Charles Louis Ambroise Thomas was born at Metz, August 5, 1811, and was, therefore, half-way through his eighty-fifth year when he sank to rest, on the 12th ult. Both his parents were in the musical profession, and M. Pougin possesses a prospectus stating that "M. et Mme. Thomas ont l'honneur d'annoncer qu'ils viennent d'ouvrir une Ecole d'enseignement mutuel pour la musique à l'instar de celles de Paris et de plusieurs autres grandes villes, pour l'un et autre sexe." Little Ambroise became his father's pupil at the age of four, first as a vocalist, subsequently as a student of the violin and pianoforte. In 1828 he entered the Paris Conservatoire and, at the end of his first year, obtained the prize for pianoforte playing, his master in this branch having been Zimmermann. In 1830, under Dourlen, he won the first prize for harmony and accompaniment, and, two years later, as pupil of Lesueur, Kalkbrenner, and Barbereau, he won the "Prize de Rome" with a cantata, entitled "Hermann et Ketty," written by the Marquis de Pastoret. During the three probationary years in the Italian capital the young musician won the warm friendship of everyone by his personal qualities, his industry, and his pianistic gifts. The great painter, Ingres, then at the head of the school, became much attached to him, and, writing to a friend of the pleasure his young *protégé* had given him by his playing, spoke of him as "an excellent young man, who

has in his head and heart everything that Mozart, Beethoven, and Weber has written." Among Thomas's earliest compositions published at this time was an album of six songs, entitled "Souvenirs d'Italie," copies of which have now become exceedingly rare. His first operatic venture was a one-act comic opera, "La Double Echelle," which ran for 200 nights. It was produced at the Opéra Comique, August 23, 1837. This was succeeded by "Le Perruquier de la Regence," in three acts (1838). "La Gipsy," a ballet written in collaboration with Benoist and Marliani, was produced at the Opéra in 1839; and in the same year his "Le Panier Fleuri" was given at the Opéra Comique, his versatility being further proved by the composition of a Requiem. There followed in quick succession "Carline" (1840), "Le Comte de Carmagnole" (1841), "Le Guerillero" (1842), "Angélique et Medor" (1843), and "Mina" (1843). None of these were permanently successful, a fact which may be attributed to the speed of their production. "Le Caid," given in 1849, rapidly became popular, and still figures in the *répertoire* of French opera companies. "Le Songe d'une Nuit d'Eté" (1851), a little masterpiece, was followed in the same year by "Raymond," the overture of which is well known in England. During the next ten years Thomas composed five works, not one of which has kept the stage. Then followed a time of inaction, which the composer utilised to such excellent purpose that, in 1866, he came forward with "Mignon," the work by which his name is most widely known. The original cast of the opera was as follows: *Mignon*, Madame Galli-Marié (who later created also the part of *Carmen* in Bizet's opera); *Philine*, Madame Cabel; *Wilhelm*, M. Achard; *Laertes*, M. Couderc; *Lothario*, M. Bataille. In 1868 another of Thomas's best-known works saw the light, at the Grand Opéra, "Hamlet," to wit, which had the good fortune to be interpreted, as regards the parts of *Ophelia* and the Prince, by Christine Nilsson and Faure. On the death of Auber, M. Thomas was appointed his successor as Director of the Paris Conservatoire, and from that time but few compositions emanated from his pen. Of these, the most important, "Françoise de Rimini," was produced in 1882. Ambroise Thomas died at his residence in Paris, on the 12th ult., of congestion of the lungs.

ROYAL CHORAL SOCIETY.

To see the ladies of the Albert Hall Choir without their becoming coloured sashes and with black gloves, and the male members of the force wearing black ties, was to recognise that some trouble had befallen, even without the knowledge that their beloved chieftain had suddenly and unexpectedly paid the debt of nature. The promised performance of "Judas Maccabæus" being very properly postponed, we have only now to speak briefly of the usual Ash Wednesday rendering of Gounod's "Redemption," on the 19th ult. This was conducted by Sir Alexander Mackenzie, who, it is understood, will retain the duties until the end of the present season. The executants were, of course, anxious to do their best on such an occasion, and the sacred trilogy of the French master has rarely been given with more impressive effect. We have nothing but praise for the principal vocalists, Mesdames Esther Palliser, Margaret Hoare, and Belle Cole, and Messrs. Charles Copland, Lloyd Chandos, and David Bispham, the last-named artist being especially earnest in the part of the *Redeemer*. Between the parts Sir Arthur Sullivan's "In Memoriam" Overture was played, the whole of the vast assemblage standing throughout the piece.

LONDON SYMPHONY CONCERTS.

At Mr. Henschel's sixth Beethoven Concert, on the 6th ult., St. James's Hall was again well filled. Excellent performances were given of the "Egmont" Overture, the "Pastoral" Symphony—will this work ever grow old, we wonder?—the Choral Fantasia, and Wagner's "Meistersinger" Overture. It is a happy thought this of putting one Wagner piece in each Beethoven programme. So many Wagner Concerts, of late years, have included one

Beethoven number that it is only fair for the modern master to pay, so to speak, a "return visit" to his great predecessor. Between the "Egmont" Overture and the Symphony were placed *Clärchen's* songs from the incidental music to Goethe's drama. When we say that their exponent was Mrs. Henschel, every music-lover will understand that they were delivered with abundant charm of voice and style, and perfect comprehension of the composer's meaning. Mr. Leonard Borwick undertook the pianoforte part of the Choral Fantasia, the vocal soloists being Mrs. Henschel, Miss Gladys Wood, Miss de Dreux, and Messrs. Karlyle, Haydn Bailey, and Arthur Barlow. These were loyally supported by Mr. Henschel's Choir, and a capital rendering of the popular work was the result.

The Concert of the 20th ult. began with the seldom-played "Namensfeier" Overture (Op. 115), which was followed by the beautiful Elegiac Ode (Op. 118) for four voices and strings, sung with deep feeling and admirable delicacy by Mrs. Henschel, Miss Margaretha Boye, Mr. W. Shakespeare, and Mr. G. E. Holmes. A notable feature of the evening's music was the admirable performance of Beethoven's Violin Concerto, the solo part in which was interpreted with much nobility and purity by Mr. Maurice Sons. The exceptional heartiness of the applause which broke out at the close of the first movement showed that Mr. Sons' taste and skill had not been thrown away. The Symphony was the glorious No. 7, in A, of which a broad and spirited reading was given, and the Wagner excerpt consisted of the Overture to "Tannhäuser."

QUEEN'S HALL CHORAL SOCIETY.

THIS Society marked Ash Wednesday (the 19th ult.) by a meritorious performance of Mendelssohn's "Hymn of Praise," with Rossini's "Stabat Mater" as a supplement—a combination of opposite styles that is still exceedingly popular. The choir, now strengthened by a number of boys from the London Training School, exhibited exceptional efficiency and watchfulness. The majestic strains of the "Hymn of Praise"—particularly the first chorus, "All men, all things," and the choral, "Let all men praise the Lord"—were sung with the utmost solidity and excellent balance of tone, whilst due regard was paid to expression. The improvement characterising the choir under the control of Mr. Randegger could not have been more manifest. Equally satisfactory was the rendering of the choral portions of the well-known setting of the old Latin hymn. In both works Miss Alice Esty sang with taste as well as fervour, Madame Belle Cole gave sympathetically the music assigned to her, Mr. Ben Davies was quite at his ease with the "Watchman" solo and the "Cujus animam," and Mr. Watkin Mills delivered the "Pro peccatis" in an irreproachable manner. The instrumental introduction to Mendelssohn's Sinfonia-Cantata, like the subsequent accompaniments, was capitally played. Mr. Randegger once more proved his fitness as conductor.

CRYSTAL PALACE CONCERTS.

AFTER the customary recess this valuable series was resumed on the 15th ult., when Herr Willy Burmester made his *début* before the Sydenham audience. The Hamburg virtuoso chose for his principal effort Spohr's Violin Concerto in E minor (No. 7), and although the dexterity of his *bravura* playing was perhaps the most prominent feature of his performance, he rendered ample justice to the suave *cantilena* of the slow movement. Later on in the afternoon he gave a familiar air from one of Bach's Suites and his own version of Paganini's Fantasia on "Nel cor più non mi sento," in which his command of transcendental gymnastics was displayed, to the delight of audience and orchestra. Owing to an alteration in Herr Burmester's selections, the Intermezzo from Reznicek's "Donna Diana"—introduced at a recent Mottl Concert—was postponed to a future occasion. Mrs. Katharine Fisk, appearing in place of Miss Ada Crossley, who was disabled by a cold, sang the air "My heart is weary," from Goring Thomas's "Nadeshda," and Leoncavallo's "Schwerer

Abschied," with considerable power and beauty of expression. The Symphony was Beethoven's No. 7, in which the Crystal Palace Band is always heard to the greatest advantage; and in honour of the anniversary of Wagner's death, which falls on February 13, the Overture to "Rienzi," the Vorspiel to "Parsifal," and the "Kaisermarsch" were included in the programme, the performance of the first-named piece being particularly effective. Mr. Manns, who conducted with all his wonted vivacity, was greeted with great cordiality on mounting the platform.

One of the chief attractions of the Concert given on the 22nd ult. was again Mr. Burnester, who, in Paganini's first Concerto, found exceptionally favourable opportunities for the display of his unique powers as a *virtuoso*. The ease with which he vanquished the difficulties of this work was nothing short of ridiculous—at least to those who realised the nature of the feats involved. In three short pieces by Bach he shone more conspicuously as an artist. The orchestral pieces were Mendelssohn's "Scotch" Symphony, Weber's "Oberon" and Dvorák's "Carnaval" Overtures, and the Prelude to Mr. D'Albert's opera "Der Rubin," given for the first time in England. The young Scottish composer's opera was produced at Carlsruhe in 1893, and the Prelude, therefore, represents his talent after more than ten years of German training. It is well scored, and shows a nice feeling for melody, but otherwise it utterly fails to realise the promise shown by its composer in 1881, when, under the influence of his training at South Kensington, he composed the Concerto which astonished even those to whom his gifts were best known. Mr. D'Albert is shortly to appear before us as a performer, in which capacity, no doubt, he will shine more brilliantly. The vocalist was Miss Kirby Lunn, whose singing of songs by Gounod and Frances Allitsen was much appreciated.

MONDAY AND SATURDAY POPULAR CONCERTS.

So little has been done during the period now under remark at Mr. Arthur Chappell's performances, either in the way of novelties or the introduction of new artists, that brief record will suffice. On January 25, Brahms's String Sextet in G (Op. 36)—a much finer work, though not so popular as the earlier companion work in G (Op. 18)—beautifully played, with Lady Hallé as leader, and Schumann's Pianoforte Quartet in E flat (Op. 47) were the principal features in the programme. Miss Eibenschütz was very refined as the pianist, and the same remark will apply to Mr. Braxton Smith as the vocalist.

On the following Monday the scheme commenced with Metzner's Quartet in E minor, first introduced here on December 3, 1894, seventeen years after its original production. But, at any rate, the merits of the Bohemian composer are now beginning to meet with recognition, and this Quartet is one of his most characteristic works. Again Miss Eibenschütz was the pianist, and she gave a brilliant interpretation of Schumann's Etudes Symphoniques, though her *tempi* in some of the sections were surely too quick. Brahms's concise Pianoforte Trio in C minor (Op. 101) was included in the programme, and Mr. Hugo Heinz was the vocalist.

On Saturday afternoon, the 1st ult., the concerted works were Beethoven's Quartet in C (Op. 59, No. 3) and Mozart's Pianoforte Trio in G (No. 8). Miss Fanny Davies, who is one of our best interpreters of Schumann's pianoforte music, played, with the fullest expression, six numbers of the master's "Kreisleriana," and Miss Mary Thomas was extremely pleasing in vocal pieces by Stradella and Henry Smart.

Mozart's Quartet in G minor, erroneously headed "G major," was the first work on the following Monday, and was exquisitely rendered. Mr. Isidor Cohn gave a fairly intelligent performance of Schumann's Pianoforte Sonata in G minor (Op. 22), and the programme ended with Beethoven's Pianoforte Trio in E flat (Op. 1, No. 1). Miss Ada Crossley displayed her perfectly trained contralto voice in songs by Beethoven and Ambroise Thomas.

On Saturday, the 8th ult., Beethoven's very Mozart-like Quartet in G (Op. 18, No. 2) was associated with Brahms's frank and unlaboured, but certainly uninspired Trio in E flat

(Op. 40), written for pianoforte, violin, and horn, and beautifully played on this occasion by Lady Hallé, and Messrs. Leonard Borwick and Paersch. The pianist's solos were some thoroughly characteristic pieces by the Russian composers, Arenski and Rachmaninoff, to which he did full justice. Mrs. Helen Trust may be warmly commended for her choice and execution of old English ditties by Arne and Shield.

The mere mention of the fact that the leading features of the scheme on Monday, the 10th ult., were Haydn's Quartet in E flat (Op. 71, No. 3) and Schumann's Pianoforte Trio in D minor (Op. 63), the latter being a work in which the composer's individuality is very strongly expressed, will suffice. Mr. Leonard Borwick played Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), and Miss Ada Crossley's pure and well-trained contralto voice was heard in the song "L'Addio," erroneously attributed to Mozart, and in airs by Massenet and Chaminade.

Passing lightly over the following Saturday Concert, when Beethoven's "Kreutzer" Sonata was no doubt mainly instrumental in drawing a very full audience, Brahms's genial Quintet in G (Op. 111) being included in the programme, we come to the last performance we can notice at present—namely, that of Monday, the 17th ult., when Dr. Joachim made his re-appearance. That the unrivalled Hungarian violinist is still in the fullest possession of his powers was shown by his magnificent leadership in Beethoven's Quartet in E minor (Op. 59, No. 2) and the same composer's early and vigorous Trio in C minor for strings (Op. 9, No. 3). Dr. Joachim played as his solo the *Adagio* from Spohr's Violin Concerto in E minor (No. 11), and Miss Fanny Davies was admirable in three of Brahms's "Clavierstücke." Mr. Hugo Heinz sang with perfection of method Rubinstein's "Es blinkt der Thau" and Chaminade's "Toi."

HANDEL'S "HERCULES" AT THE PEOPLE'S PALACE.

By the performance of "Hercules" on the 8th ult., at the People's Palace, the Handel Society called attention to one of the master's fine works which has long been neglected; the last time the oratorio, or rather "musical drama, after the manner of an oratorio," was given in London took place, we believe, under the direction of the late Mr. Henry Leslie. The recent performance of the work at Mainz, under the superintendence of Dr. Chrysander, appears to have suggested the revival here. Of that Mainz performance a detailed notice was given in THE MUSICAL TIMES of last August; its special feature was an approximation to the conditions of its original production. A similar attempt was made at Mile End, only Dr. Chrysander's introduction of cadenzas for the vocalists was not imitated. Although there are no such cadenzas in the conducting score of "Hercules," such embellishments were inserted in other scores, so that, as the writer of the notice mentioned above observes, "objectors must be careful how they attack them as non-Handelian." It will be unnecessary to repeat here the peculiar composition of the orchestra; we merely endorse the statement of the Mainz "Special Correspondent" that the effect was both satisfactory and impressive. Much has been written about additional accompaniments, and the question of revising the scores of the old masters is indeed a vexed one. The attempt, however, to reproduce them as nearly as possible cannot reasonably be objected to. By so doing one obtains a clear idea of the master's method of grouping instruments and of obtaining striking contrasts. Such performances must not be looked upon merely as antiquarian curiosities.

The vocalists at the People's Palace were Miss K. Lunn (*Dejanira*), Miss M. Davies (*Iole*), Miss S. Bristow (*Lichas*), Mr. Francis Harford (*Hercules*), Mr. J. Probert (*Hyllus*), and Mr. A. Wells (*Priest of Jupiter*), all of whom deserve commendation. The chorus sang well. Professor Prout presided ably at the pianoforte, the modern representative of the old harpsichord; Mr. E. G. Croarer rendered good service at the organ, and Mr. J. S. Liddle conducted with care and decision.

QUEEN'S HALL SUNDAY CONCERTS.

On the 2nd ult., in memory of Lord Leighton and Sir Joseph Barnby, Beethoven's "Eroica" Symphony headed the programme of the eighteenth Sunday Afternoon Orchestral Concert given this season, at Queen's Hall, under Mr. Randegger. On this occasion Liszt's Concerto in E flat was played by Madame Kisch-Schorr, and Miss Alice Esty sang *Elizabeth's* two songs from "Tannhäuser." At the following Concert, on the 9th ult., the programme included the "Tannhäuser" Overture and Haydn's delightful Symphony in D (No. 7 of the Salomon set), and violin pieces by Wilhelmj were played with great taste and skill by Miss Beatrice Langley. Mr. Lloyd Chandos sang Mendelssohn's "Be thou faithful" ("St. Paul"). A list of the works performed during the season, including fifteen symphonies (by Beethoven, Haydn, Mendelssohn, Mozart, Schubert, and Schumann), twenty-two overtures, twelve concertos for pianoforte or violin, and thirty pieces of various kinds, were given with each programme and the audience were invited to select one of each class for performance at the Concert of the 23rd ult. The voting resulted in the following selection: Beethoven's "Pastoral" Symphony (106 votes), "Tannhäuser" Overture (61), Mendelssohn's Violin Concerto (100), and Grieg's "Peer Gynt" Suite (77). This programme was accordingly performed on the 23rd ult., when, also, Mr. Sims Reeves sang.

The programme for the 16th ult. included Beethoven's Symphony in D, Saint-Saëns's Pianoforte Concerto in G minor, Weber's "Euryanthe" Overture, and other things. Miss Hilda Wilson was the vocalist, and the pianist was Mr. Leonard Borwick. Mr. Randegger is to be congratulated on the admirable performances, and the no less admirably drawn up programmes which have hitherto marked these Sunday orchestral performances, which may safely be spoken of as among the very best to be now heard in the metropolis. After the Concert of the 9th ult. Mr. Robert Newman, the popular manager of Queen's Hall, to whom the establishment of these Concerts is due, was called into the band-room, where Mr. Frye Parker, on behalf of the members of the orchestra, presented him with a silver punch bowl, in recognition of his services to music since the opening of Queen's Hall, two years ago. Everyone who knows anything about the subject will applaud this distinctly "happy thought," which shows that, besides being admirable artists, the members of the Queen's Hall orchestra are also men of tact and feeling.

MR. BISPHAM'S CONCERT.

THERE is much cause for satisfaction in the large audiences which have attended Mr. David Bispham's recent series of Concerts, the last of which took place on the 11th ult., at St. James's Hall. The performances have not only consisted of high-class music, but have comprised the best efforts of many generations of poets and composers, and not a few, therefore, who have listened to them must have gone away wiser and better, inasmuch as the highest in art appeals to the noblest in man. At the final Concert Mr. Bispham, as was meet, bore the burden of the afternoon, and sang several songs of more than usual interest. Of such was "Salomo," by Mr. Henschel, the conception and expression of the voice part and accompaniment of which most happily suggest the barbaric and languorous spirit of Heine's poem. Charming naïvete distinguished "Wie glänzt der helle Mond," by the Norwegian composer, Christian Sinding; pathetic intensity pervaded a setting by Tschaikowsky of Goethe's "Nur, wer die Sehnsucht kennt" ("No one my grief can feel"); and modern realism was set forth in "Das Stell-dich-ein" ("The Rendezvous"), by Hans Sommer. Attention was also aroused and sustained in unusual degree by three songs sung by Mdlle. Landi. These were an early song entitled "Rossignols" ("The Nightingale"), by Rimsky-Korsakow, which is finished in a charmingly fresh and unexpected manner by a descent of the voice part from the seventh to the third of the scale; by "Attente," a clever and unconventional song by M. Camille Chevillard, one of the most promising composers of the modern French school; and by an excellent example of M. Saint-Saëns's

lyrical skill named "La Brise." All these were interpreted in an ideal manner by Mdlle. Landi, to whose fine voice and dramatic perception they were admirably suited. Still further variety was provided by violoncello and pianoforte solos, respectively contributed by Signor Piatti and Miss Fanny Davies. The last-named artist played Schumann's accompaniment to "Schön Hedwig" ("Fair Hedwig") and to "The Fugitives," which were recited by Mr. Hermann Vezin. Concerning these works the annotator of the book of words, Mr. Edgar F. Jacques, had appended the following:—"On December 17, 1852, Schumann wrote to Van Bruck: 'I have written the music to another poem of Hebbel's, "Schön Hedwig"; I have not regularly set it to music, but made it more of a recitation with pianoforte accompaniment. In this way it makes quite a peculiar effect.' In another letter, dated May 8, 1853, the master wrote: 'As "Schön Hedwig" has just arrived, I hasten to send it, and will ask you to give the second copy to Herr Hebbel with my respectful compliments. It is a species of composition such as I don't think exists; and we are always indebted above all to the poets, who so often inspire us to try new ways in art.'" Since this was written this "way" has become very familiar to us. If "time is fleeting," as the poet sings, Art would seem of late years to be keeping pace pretty closely.

MR. CLINTON'S CONCERTS.

ON the 21st ult. Mr. George A. Clinton, the well-known clarinettist, gave the first of a series of three Chamber Concerts at Queen's (Small) Hall. Mr. Clinton's programmes contain songs and solos, but their chief features consist of concerted pieces in which wind instruments play the principal part. Thus, for his next Concert, on the 20th inst., the works promised include Hummel's Septet in D, Brahms's Clarinet Quintet (Op. 115), Reinecke's Trio in A minor for oboe, horn, and pianoforte, and the Quartet-Caprice (Op. 74) for pianoforte, flute, oboe, and clarinet, by Saint-Saëns. At his first Concert Mr. Clinton introduced a Quintet, by E. E. Taubert, for flute, clarinet, horn, bassoon, and pianoforte. It is an "Op. 48" and need not therefore be judged solely as a work of promise, from which standpoint it might pass muster. As the production of a composer who has "arrived" it cannot be deemed satisfactory. The music flows along euphoniously enough, no doubt; but like *Gratiano*, Mr. Taubert "speaks an infinite deal of nothing." If this kind of music needs a hearing—which we deny—we can assure Mr. Clinton that he need not have gone to Germany for an example of it. The scheme included also Spohr's charming A minor Septet for violin, violoncello, flute, clarinet, horn, bassoon, and pianoforte, and Brahms's Sonata for clarinet and pianoforte (Op. 120), besides songs by Schumann and Henschel, sung with customary perfection of style and expression by Mrs. Henschel, and accompanied in his inimitable way by her husband. The artists concerned in the interpretation of the instrumental pieces were Messrs. A. W. Payne (violin), Clinton, Fransella, Ch. Clinton, Wotton, E. Howell, and Septimus Webbe—the last-named of whom also played a couple of pianoforte solos.

MUSICAL GUILD.

A MOST attractive programme opened the fourteenth series of these Concerts, on the 4th ult., at the Kensington Town Hall. Professor Stanford, most versatile of British composers, was represented by his stirring Cavalier Songs for baritone solo and male chorus and the very fine String Quartet in A minor (Op. 45), a work which, by virtue of its emotional qualities, its spontaneity, strength, and most excellent workmanship, can hold its own by the side of the best modern works of its class. We speak advisedly when we express a preference for this masterpiece of British music over a great deal of the contemporary chamber music in vogue at the present moment. Why is it so rarely heard? On the occasion under notice it was beautifully played by Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig. Miss Isabella

Donkersley took Mr. Bent's place as leader in Mendelssohn's E flat String Quartet (Op. 44). Of this a spirited and expressive performance was given, though here and there the *ensemble* was not faultless, and suggested a lack of sufficient preparation. Mr. J. A. Fuller Maitland played Purcell's fine Suite in G, the same master's Ground in C minor, and Dr. Arne's Sonata in B flat on his famous double harpsichord, with which a modern "grand" could hardly compete as regards variety of tone-colour. Mr. John Sandbrook, besides singing the solos in the Cavalier Songs with all requisite dash and vigour, was also heard in Mr. Henschel's "Jung Dieterich," which, barring some peculiarities in his pronunciation of the German text, he sang very finely.

In consequence of the indisposition of several members of the Guild who had been announced as performers, the programme of the second Concert, on the 18th ult., had to undergo considerable changes. A Violin and Pianoforte Sonata by Mr. Alfred Wall had to be omitted altogether. Its place was taken by Mr. Algernon Ashton's bright Irish Dances for pianoforte duet, played by Mr. Herbert J. Sharpe and the composer. The latter also took part, with Miss Winifred Holiday and Mr. Tennyson Werge, in Beethoven's great B flat Pianoforte Trio (Op. 97), the other concerted piece being Tchaikowsky's unsatisfactory String Quartet in D (Op. 11), of which a fair performance was given by Miss Holiday, Messrs. Wallace Sutcliffe, William Ackroyd, and T. Werge. Miss Lily Thatcher, who is gifted with a sympathetic light soprano voice, sang two of Dvorák's finest songs and Mr. Willem Coenen's "Lovely Spring" with much charm.

ROYAL COLLEGE OF MUSIC.

THERE was a surprise in store for those who attended the Chamber Concert given on the 5th ult. The programme announced as an extra number "There rolls the deep," from Tennyson's "In Memoriam," without naming the composer. Speculation was naturally rife as to the latter's identity, especially when the piece proved to be a very expressive, deeply-felt four-part setting of Tennyson's stanzas, which was received with such great and prolonged applause that an encore had to be granted—an unprecedented occurrence at these Concerts, we believe. Since then Dr. C. H. H. Parry has acknowledged it as his tribute to the memory of a recently-departed artist friend, and we feel great satisfaction in presenting it to our readers with this number as an extra supplement. That they will consider it a beautiful addition to the *répertoire* of our numerous choral societies we have no doubt. On the occasion under notice it was excellently sung by Misses Ruby Shaw and Morfydd Williams and Messrs. Norman Jones and Harry Dearth. Mr. Eli Hudson, a very able flautist, took part with Miss E. Gertrude King (pianoforte) in a finished performance of Bach's E minor Sonata for flute and pianoforte, and with Mr. Samuel Grimson and Mr. Edward Behr in Beethoven's long and tedious Serenade for flute, violin, and viola (Op. 25). Miss Marie Motto led Mozart's D minor String Quartet with much care and intelligence, her associates being Messrs. William Read, Edward Behr, and Miss Ethel Uhlhorn-Zillhardt. The choral class sang some of Brahms's lovely four-part songs for female voices (Op. 44), but there was a strange lack of freshness and spirit about the singing. Perhaps the German text hampered the young ladies' efforts, though they pronounced it remarkably well, forsooth.

The orchestra distinguished itself greatly at the Concert of the 14th ult., when Beethoven's "Eroica" Symphony received an unusually fine interpretation. The dignity, pathos, and grandeur of this masterpiece of emotional music were brought out in a surprising degree, while it was difficult to find fault on technical grounds. The other purely orchestral piece was M. Saint-Saëns's Symphonic poem "Phaëton," one of those very clever works in which the French school excels. A greater contrast to this than Brahms's Rhapsodie for contralto solo, male chorus, and orchestra, from Goethe's "Harzreise im Winter" (Op. 53), could not be imagined. The solo was expressively sung by Miss Morfydd Williams, but the young gentlemen forming the choir did not distinguish themselves. Surely

the College can boast of more than two first tenors?—or do these young people consider it below their dignity to sing in a chorus? The programme was completed by "Hervé Riel," a ballad for baritone solo, chorus, and orchestra, by Mr. H. Walford Davies, an ex-scholar. It is one of the many works built after the model of Professor Stanford's "Revenge." Vigour, tunefulness, brightness, and clever descriptive writing for the orchestra are its chief characteristics. It cannot be said that Browning's rugged verse "yearns for musical expression," and to musically illustrate it might have puzzled a vastly more experienced composer than Mr. Davies. That he has done so well with such unpromising material, and produced such a spirited and, on the whole, effective piece, is an achievement of which he may justly be proud. Professor Stanford conducted.

ROYAL INSTITUTION.

DR. HUBERT PARRY's Lectures on "Idealism and Realism in Music" attracted large audiences, on the first three Saturday afternoons of last month, to the Royal Institution. Idealism and Realism were, the lecturer said, so variously understood that the matter could best be tested by watching the instinct of artistic humanity while developing its resources unconsciously under the influence of its love for what was beautiful and what was consistent with the conditions which artistic instinct recognised as satisfactory in any particular form. The organisation of the material of art had proceeded for hundreds of years without the men who were organising it being the least conscious of what they were doing. No thought of artistic progress entered their heads; they acted on impulse, but the tendency of their efforts was always constant in its main direction, despite occasional aberrations and experimental deviations from the uniform course. They aimed at ideal art as a state in which all the resources which artists required should be perfectly developed and organised. Indeed, ideal art might be defined as that art which was perfectly organised to express the thought of the artist in terms which were most completely adapted to its conditions. From the very beginning of things to the present day there had been no pause in the endeavour to improve and enlarge the resources of art. We could trace the influence of the predisposition of different nations, giving rise to various schools of music—as in the leaning of the Italian towards beauty of sound, the inclination of the Netherlander towards subtleties of ingenious intellectual character, and the English proclivity towards breezy-spring-morning-like freshness of definition. With Mozart and Haydn the study of design became predominant. The energy with which they devoted themselves to the interest of absolute music—the music of the sonata, the symphony, the quartet—led them farther and farther away from the neighbourhood in which the possibility of any realistic influence could come to them. Beethoven, with his passionate humanity, changed men's attitude, even towards pure instrumental music. From the first the element of emotion was perceptible in his most characteristic work. On the heels of this new influence followed the desire to identify the particular phase of thought, and very soon the formula of dramatic music began to make its appearance in abstract instrumental works. Passages of passionate recitative were introduced into pianoforte sonatas, and imitations of human utterances were attempted, such as sighs, sobs, and the like. To the susceptible poetic temperament, the romantic period of music would seem, of all others, the most ideal; and no doubt it was a period in which *ideas* were very much insisted upon. Pieces provided with a programme and a name excited the interest of people whose knowledge of, and sympathy with the art seemed to be too limited for it to give them pleasure, however beautiful the composer's work might be in itself. Reviewing the mass of music that had been written during two hundred years, it might well be asked how it was that generation after generation of men should have expended this portentous amount of ingenuity upon an art so evanescent as music, and what it was that prompted men to devote the little span of life allotted to them to the thankless task of endeavouring to promote the progress of art. The truth was that the

born poet and the born artist, worship as they might the achievements of their artistic heroes, felt that even the greatest giant had not covered all the ground, and that there was some beauty, some thought, which had yet to be expressed. The reverent critic hesitated to couple the names of Bach, Mozart, and Beethoven with the possibility of imperfection; but there were moments when the great ones talked prose, and such moments were the opportunities of the aspiring poet. Apart from this there were gaps left by the greatest writers which the lesser geniuses might justly feel impelled to fill. Chopin was not great in the same sense as Beethoven, but he did work which Beethoven could not have done if he had tried, and it was work that was eminently worth doing. This was as much as to say that even Beethoven had not completed the circuit of musical art, but had left something over for lesser men to achieve, and that they could yet develop art in particular branches. It had frequently happened that the composer's knowledge or his instinct had been at fault, which had led him to devise realism in order to hide his helplessness from the listener by an appeal to his associations. This, of course, was not the invariable origin of realistic experiments, for realism was as variable in degree and in kind as the nature of a composer. There was the realism which tried to produce the counterpart of direct vocal expression in musical terms, such as a howl, shriek, sob, or sigh. Even the contour of a melodic phrase might be admitted into the category of modified realism and sometimes had produced admirable and convincing effects. But there was a borderland in realism where it was as difficult to draw the line as between the animal and vegetable kingdom. Some of the familiar progressions found in Beethoven's and Wagner's music might be regarded as a kind of realism. So might be also classed the Rossinian *crescendi*, which went on whirling for several pages with no more musical sense than the gallop of a horse or the rhythmic thud of a steam engine, but which, by persistency and increasing loudness, engendered a sort of mad frenzy in the unsophisticated mind. All these things partook of realism, but in most of these cases the realism was so far in the background that the hearer was scarcely conscious of it. A stage nearer recognisable realism was attained when the music had undoubtedly relevancy to the text or programme. A composer could hardly write anything now which referred to the sea without suggesting the rolling of the waves pictorially on the paper as well as to the ear. Instances of other accepted realistic forms made use of by Handel, Beethoven, and Wagner would occur to every lover of music. Such devices were very helpful to the composer who, by their means, was left more free to express what he desired to say. In all these devices the musical expression, however, was of the ideal order. The higher qualities of melody, harmony, and modulation fulfilled their due functions, the realistic element merely suffused them with a sort of flavour which called up associations in the mind of the hearer. That was to say, the musical word and its artistic presentation were primary, and of sufficient artistic and aesthetic value to justify the employment of realism as a pure extra or matter of supererogation. Realistic aids came as an after-thought to those who knew how to use them for ideal ends, but as an immature thought to those who did not. The early masters of the choral epoch sought out their improvements in the desire to attain more and more beautiful or more interesting effects for voices in combination. These composers began with the most innocent intentions conceivable, and in almost absolute belief in mere declamation supported by unadorned succession of chords; when they began to develop, which they did very rapidly, their sole desire was to intensify dramatic expression and not to develop realism. In their endeavours to secure dramatic intensity they were often led into extravagance and absurdity. Their artistic resources being inadequate to the realisation of their ambition, they were ultimately driven to realism to fill up the deficiencies of their craftsmanship. Purcell in such respect was a splendid sinner. He tried to fix the thought of the moment by a decisive type of figure which resembled the thing referred to by the words. Purcell was, however, by no means limited to such devices for conveying his meaning. His mastery of harmony was much greater than that of any other composer

of his century, and he often resorted to ways of impressing his point which were in the highest degree appropriate to his art and truly idealistic.

The lecturer's remarks were admirably illustrated by a number of examples, which were sung by the Countess Valda Gleichen, the Misses Morfydd Williams and A. Fraser Shaw, and Mr. Emlyn Davies, who were accompanied by the lecturer. The excerpts comprised the opening scene from Peri's "Euridice," performed in 1600 at the famous wedding festivities of Henry IV.; the opening of the first oratorio, "The Soul and the Body," by Cavaliere; a song from Caccini's "Nuove Musiche"; "The Lament of Ariadne," by Monteverde; an excerpt from Cavalli's "Il Giasone"; another from Schütz's "Resurrection"; the quarrel scene between the two women in Cesti's (or perhaps Carissimi's) "Solomon," and Purcell's "Twice two hundred deities."

Want of space necessitates the report of the remaining Lectures being held over until next month.

GRESHAM LECTURES.

PROFESSOR BRIDGE concluded, on January 31, his winter series of Lectures in connection with Gresham College, in the great Hall of the City of London School. At the first of the series the Professor took for his subject the "Early life and organ music of J. S. Bach." In a previous Lecture the career of this master had been traced to his acceptance of the important position of organist to St. Blasius Church at Mühlhausen. After staying a year at Mühlhausen, Bach was appointed Chamber Musician to the Grand Duke of Saxe-Weimar. Bach's move to Weimar marked one of the most important periods of his life. He was in a more settled position and he gained wider experience from his duties as court musician. The Grand Duke was a man of very striking personality, of very strong religious tendencies, but also, what was rare in those days, of liberal views. There was an impression that the eight little Preludes and Fugues were amongst the earliest works of the great master; but although they contained but few technical difficulties, their writing showed advanced knowledge of form. Two interesting evidences pointed to their having been written during the early Weimar period; one was that they retained the influence of the northern masters, and the other was the entry of the pedal merely to fill up the harmony, and not to bring in some portion of the fugue proper, which Bach never did after his first years at Weimar. The Toccata in D minor also bore the stamp of the northern school, and particularly that branch of it represented by the man Bach so much honoured, Buxtehude. The Prelude and Fugue in D had been described by Spitta as "one of the most dazzlingly beautiful of all the organ works." This also showed the influence of Buxtehude, particularly of that composer's Fugue in F major. Bach, however, by no means confined his studies to the music of the great northern masters, but was also thoroughly acquainted with the works of the chief Italian writers, especially those of Frescobaldi. The fugue form in Italy had grown out of the Canzona, and Bach's fine Canzona in D minor was an interesting evidence of the thoroughness of his Italian studies. Several of the works above-mentioned were excellently rendered by Mr. W. G. Alcock on the organ in the North gallery of the hall.

The following Lecture appealed to antiquaries, its title being "Musical Archives of Westminster Abbey." It appeared that Mr. Scott, of the MS. department of the British Museum, had been engaged in exploring and classifying the contents of the muniment room of the Abbey for the Dean and Chapter. Such an opportunity for research was not to be lost, and the Professor confessed to have spent during the last few months some delightful hours amidst the relics of the past. An interesting description was given of the muniment room, which is situated on the western side of the South transept, and is gained by a turret stairway from the cloisters. It is approached by an ante-room, which bore traces of having been at one time occupied, and might, the Professor said, have been a secret chamber of the Jacobite Atterbury. Then came a screen, on which figured a hart, the crest of

Richard II., and behind this were the muniments of the Abbey. Amongst the many priceless documents was a memorandum book of Caxton, containing his autograph, and several receipts of organ-builders, hitherto unknown. There were two bills from John Howe for "mending and tuning the organs" in the Abbey in the first year of Queen Elizabeth's reign. One of these organs had previously stood in Henry VII.'s Chapel, where, doubtless, in the reign of Queen Mary, it had been used for the celebration of the Mass. Another bill, dated March 3, 1605, was signed by John Pendleton, and was for tuning and repairing the organ for the funeral of the daughter of James I. Three generations of Dallams seem to have been employed on behalf of the organ. Thomas Dallam was the organ-builder who took out an instrument to the Sultan of Turkey as a present from Queen Elizabeth. There was a receipt from one Burwood, concerning whom a letter had been found from Orlando Gibbons in which the latter said: "I know this bill to be very reasonable, for I have already cut him off ten shillings." As the whole amount was only twenty shillings and sixpence, it would seem that Gibbons must have been a keen man of business. A very interesting point was raised by a document dated 1645, containing the names of those of the choir who had "continued in town and taken the covenant." Several receipts had also been discovered from which it would appear that certain members of the choir had continued to draw their salaries during the Commonwealth, and as they would hardly have been paid for doing nothing, it would seem that the choir had not been disbanded during this period, as commonly supposed. The Professor had written to Professor Gardner on this matter, but the latter had been unable to throw any light on the subject, as he knew of no instance in which singing men had been retained in a Presbyterian church, as the Abbey was in 1645. Another curious paper was an account sent in, in 1704, by one Giles Jones, for £5 13s. 4d. for ringing the bells on certain national events. Several of Marlborough's victories were mentioned. The scale of remuneration appeared to have been measured by the importance of the victory. Amongst the entries was "For ringing for the taking of Gibraltar, 6s. 8d." The name of Roger Purcell had been found on two bills, once for work done in 1626, and again as the name of the bailiff of a farmer named Giles, in Huntingdonshire, who leased Abbey lands. This might possibly point to the origin of the connection of the Purcells with the Abbey. Receipts from sackbut and cornet players in the Abbey services had also been discovered. The sackbut was a sliding trumpet, a sort of trombone, and the old cornet was a plain wooden instrument, something like a primitive clarinet, but with a cup-shaped mouthpiece.

The illustrations at this Lecture included a solo played by Mr. W. H. Blandford on the last-named instrument, the tone of which was more distinctive than pleasing. Two songs by Purcell were also sung, one by an Abbey choirboy and the other by Mr. Fell. Some organ pieces were also played by Mr. W. J. Winter.

The two concluding Lectures were devoted to Franz Schubert, his instrumental works being considered at the first and his songs at the second. The Professor had much to say concerning the character and surroundings of this composer. A graphic picture was drawn of the young musician's early struggles, of his duties as schoolmaster, and his uncontrollable impulse to compose on every possible occasion. Pleasing reference was also made to his lovable nature and the faithfulness of friends, such as Spaun, the Grob family, and Franz von Schober, to all of whom Schubert was much indebted. In one sense, the Professor said, it was unfortunate that the young composer in his early years had not been subjected to more searching criticisms than that of his companions and music-master. The Professor yielded to none in admiration for his marvellous powers of imagination; but it was an undoubted fact that Schubert's instrumental works lacked conciseness of design. Amongst his most noteworthy characteristics was his wonderful use of modulation as a means of expression. This feature pervaded all his compositions, but was most effectively employed in his songs. In his accompaniments Schubert was absolutely unsurpassable. Some of them were very

elaborate and demanded considerable technical ability on the part of the pianist, but their elaboration was never mere ornamentation. Whenever it was not demanded by the text the accompaniment was immediately subordinated to the voice part. Schubert's music was only half appreciated in England—we were contented to listen to a few of his compositions and to take the others on trust; but to any who might be encouraged by these remarks to make a real study of his works, the Professor promised a most liberal reward; for as Sir George Grove had truly said: "No one ever rose from hearing a piece by Schubert without being benefited."

Much interest was attached to the illustrations, which at the first of the Schubert Lectures comprised the String Quartet in A minor, effectively rendered by Miss Zoë Pyne, Miss Lilian Wright, Mr. P. Kearne, and Mr. T. Werge; and some pianoforte pieces, including the Rondeau Brillante in B minor, which were excellently played by Miss A. D. Spiller. At the final Lecture an admirable selection of the composer's songs was most expressively sung by Miss Elvira Gambogi and Mr. Daniel Price.

MUSICAL ASSOCIATION.

AN unusually large audience assembled at the monthly meeting of the Musical Association, held on the 11th ult., when Mr. F. Cunningham Woods read a paper of great antiquarian interest, entitled "A brief survey of the dances popular in England during the eighteenth century." The lecturer had gone to the best of all sources for the material of his discourse, by study and comparison of the numerous volumes of dances published in the seventeenth and eighteenth centuries. In this he had been materially assisted by Mr. Taphouse, who, on this occasion, had lent a remarkable, and it may be said unique, collection of these dance books, and also many fine specimens of some of the instruments upon which the measures were commonly played. The lecturer started from the restoration of the Stuarts, when dancing became the popular amusement of every class. The majority of the dance tunes were traditional airs which had been handed down by itinerant players who earned their living at country fairs, maypole dances, &c. The titles of some of these dances referred to a certain locality or county; but in other instances some of the titles were difficult to account for, such as "The penitent Nun," "The maid peeped out of the window; or, the Fryer in the well," "The shaking of sheets." Other titles, such as "The Buttock of Beef," "Rattling roaring Willie," "Shake her well," and "The Devil's dead," indicated that mirth and jollity were insisted upon where wisdom and sobriety might possibly be absent. The fashionable dances, such as those specially arranged by Mr. Isaac to Mr. Paisible's tunes, and published by Wright, were in many cases named after some titled person or memorable occasion. In all early "Dancing Masters" the treble part only was given, in some later editions the bass was also found; but an inner part in any printed edition was very rarely met with. Most of the engravings, however, represented the dances being played by several musicians. The interesting question therefore arose, were the rest of the band playing from memory or were they extempore? Great variety was evidently practised in the different dances, and some of the directions which were appended as foot-notes to the dances were very quaint. In a country dance called "The green garden," after bidding the couples "to set and turn," we read as follows: "The first man, shake his own woman by the hand, then the second, then the third by one hand, then by the other, kiss her twice and turn her. Shake her by the hand, then the other, kiss her twice and turn her; this as before," &c. The Rigadoon, Passepied, Jigg, and Bourrée took the place of the Pavane, Sarabande, and Courante of a previous age, and these dances in their turn gave way to the Minuet, which towards the close of the century appeared to have become the most fashionable dance. To the musician it was interesting to notice how the development of the minuet increased in importance: they became longer and more melodious. It was also noticeable in the later books that the minuet had rivals in dance-music of quicker tempo. Thus Wright's "Compleat Selection of Celebrated Country

Dances," which appeared about 1730, contained a "Horn-pipe," "Rant," "Maggot," "The new Dutch Skipper," and a "Reel," which were evidently taking the place of the French Minuet. It might be inferred that the Scotch element was firmly established in favour towards the latter part of the eighteenth century, from the fact that Walsh published no less than nine books of Caledonian dances in the year 1765. Comparison of Wright's edition of about 1730 with that of Walsh in 1765 indicated that at the latter period dancing rather than posturing of the various couples was insisted upon. The lecturer thought that the dance tunes had greatly influenced the songs of the period—that when a dance tune had become popular it was utilised by song-writers. Mr. W. H. Cummings, however, who occupied the chair in the unavoidable absence of Dr. Hubert Parry, thought otherwise—that the tunes of popular songs, as a rule, were turned into dances, although, of course, in some instances the reverse had been the case. With regard to the harmonisation of the dances, Mr. Cummings considered that they were commonly extemporised by the players, which, considering the simple character of the tunes, would not be difficult to do. Several other interesting points were also discussed. The musical illustrations were given by Miss Taphouse on the pianoforte, and by Mr. J. Finn on the flute and on a very fine ivory recorder.

THE PLAIN SONG AND MEDIAEVAL SOCIETY.

At a meeting of the Plain Song and Mediaeval Society, held on January 24 in the Chapter House of St. Paul's Cathedral, the Rev. Howard Frere discoursed pleasantly for the best part of an hour on the origin and development of Psalmody. Mr. Frere is one of those men who delight to endow the past with the interest of the present, to revivify fossilised remains, and above all things to show us their origin. No nation, Mr. Frere said, but the English seemed to be able to endure the hideous roar commonly heard in the majority of our churches. Thus the early Christians, according to Mr. Frere, adopted a note on which to speak their responses. To get this note the voice would have to rise or fall as the case might be until it was pitched, then an effort would be made to hold it, and finally the desire to accentuate certain words and the end of sentences would cause deviation from the note spoken on. Thus the origin of monotone and inflections was explained, and, it must be admitted, with some degree of plausibility. Certain it is that a large part of the services of the early Church was in simply inflected monotone. We have the authority of St. Augustine, who said that "in the time of St. Athanasius the Psalms were rendered in a fashion more like reading than singing." From the monotone grew a responsorial form in which the priest was answered by trained men and boys, and a short refrain or chorus was allotted to the congregation. This method became very popular, until it was desired to shorten the services, when the chorus portions were excised. Another development of the monotone was in the direction of ornamental figures; there being no harmonised choirsinging or organs; embellishment of the vocal part was, in fact, all that could be done. But before much progress had taken place, melody, as distinct from monotone, had invaded the Church. For a time the two streams, one having its source within and the other without the Church, ran side by side, but gradually they fraternised; the Psalm tones adapted themselves to the Antiphones, and the Antiphones fitted themselves to the Psalm tones. The efforts of St. Ambrose and others were well known, and the Psalms in consequence became generally rendered antiphonally. Mr. Frere was very hard upon the methods pursued in some churches to-day with regard to the responses, which were sung, he averred, in an elaborate manner, inconsistent with their character. On this question much doubtless could be said, but the examples of the responses of the early Church, as sung on this occasion by members of the choir of St. Paul's Cathedral, had a ring of sincerity in their simple progressions which made them very impressive. A remarkably dignified setting of the "Alma Redemptoris" was finely sung by Mr. R. E. Miles, and a "Salve Regina," rendered by Mr. Vernon Taylor,

was an interesting specimen of early Church music. Other excerpts, in which Mr. George Stubbs and Mr. Howell as soloists took part with the choir, showed the gradual development of Church music, or, it might be said, the invasion of plain song by the art of the musician.

SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS.

MR. HENRY F. FROST delivered a comprehensive discourse on "The Art Work of Richard Wagner," before a large gathering of the members and friends of the Society for the Encouragement of the Fine Arts, at a meeting held on the 6th ult., at 9, Conduit Street. Mr. Edgar F. Jacques, who occupied the chair, reminded the audience that at one time music was not classed as one of the fine arts, and that, even now, it would seem to be regarded in some journals as occupying a position by itself. Such a foolish distinction had never been recognised by this Society, and no subject could be more appropriate there than the art work of Wagner, for he, above all others, had recognised the intimate and vital connection between the Arts, tonal, poetical, and plastic.

Mr. Frost said he had been asked to speak upon Wagner and his works because he was told he had the subject at his finger-ends. This he admitted to be true, but such also could scarcely fail to be the case with many of the cultured audience before him. If such were the case, however, the lecturer imparted much interest to his extemporaneous remarks by detailing the reasons which, some quarter of a century ago, had led him to espouse the cause of Wagner at a time when the large majority of critics were dipping their pens in vinegar and gall. He exemplified how dangerous it was to prophesy unless you knew by quoting the opinion expressed by friends and foes alike in 1876, when the Bayreuth Theatre was opened, that "Der Ring des Nibelungen" could only be performed at Bayreuth and that the music was utterly unsuited to the concert-room. The essential differences between the old opera form and music-drama were clearly described, as were also the principles upon which Wagner worked. The underlying idea of redemption by self-sacrifice which pervaded all Wagner's riper works was shown by terse and masterly epitomes of his later dramatic productions. Incidentally the mistake into which many had fallen in supposing that Wagner attributed any supernatural power to the love potion in "Tristan und Isolde" was exposed by quotation of *Isolde's* own words in the second act; and the erroneous conclusion confuted that *Isolde* was married to *King Mark* when she made the appointment to meet *Tristan* in the second act, for in the last act *King Mark* said he had come "to mate *Isolde* with the man whom most I loved." Mr. Frost combated the idea that Wagner was an atheist, a free-thinker, or a disciple of Schopenhauer, as had been alleged. No atheist would speak of "Our Lord" as Wagner had done in his description of the Prelude to "Lohengrin," and still stronger evidence of Wagner being religious at heart was adduced by quotations from Hans von Wolzogen's "Recollections of Wagner." The discourse, which was pleasantly interspersed by vocal excerpts effectively sung by Miss Frost and Mr. G. R. Betjemann, and pianoforte illustrations by Mr. J. S. Shedlock, was concluded by some valuable hints to those who meditated making the pilgrimage for the first time to the Wagnerian Mecca.

FUNERAL SERVICE OF SIR JOSEPH BARNBY.

IT was meet that the art to which Sir Joseph Barnby had devoted his life should speak with its utmost eloquence at his obsequies, and if true music begins where speech fails, then assuredly were expressions of deepest regret and appreciative testimony poured forth in generous abundance on the 4th ult., in St. Paul's Cathedral. The congregation was a remarkably representative one. The Queen was represented by Mr. Raglan G. Somerset, the Duke of Saxe-Coburg-Gotha (president of the Royal Choral Society) by Mr. G. F. Bambridge, his secretary, and the Lord Mayor by Sir Simeon Stuart, the City Marshal.

Representatives also attended from the Royal Choral

Society, the Royal Society of Musicians, the Philharmonic Society, the Incorporated Society of Musicians, the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music, the London Academy of Music, the Royal Military College of Music, Kneller Hall, the Royal College of Organists, Trinity College, the London Organ School, the Highbury Philharmonic Society, the Tonic Sol-fa College, the Association of North London Choirs, the Sunday Philharmonic Union, the Sunday Society, the Dulwich Choral Society, the Peckham Tonic Sol-fa Choir, the Holloway College of Music, Beckenham Choral Society, Yorkshiremen in London, the Royal Amateur Orchestral Society, the Stock Exchange Amateur Orchestral Society, the Strolling Players' Amateur Society, the Cardiff Musical Festival Committee, Wolverhampton Festival Choral Society, the Cardiff Musical Society, Bradford Old Choral Society, Bedford Musical Society, Bournemouth Festival Committee, Liverpool Central College of Music, Cheltenham Festival Society, the Wolverhampton Stave Club, and the Wolverhampton Quaver Club. The deputation from Eton College consisted of sixteen gentlemen headed by the Provost and Dr. C. Harford Lloyd (the Precentor). The representation from the Guildhall School of Music comprised twenty-five professors. Sir John Stainer was represented by his son, Mr. J. F. R. Stainer, and Mr. Santley, also prevented from attending, was represented by his son. Mr. Frederic H. Cowen was unable to attend owing to enforced absence from town. The pall-bearers were the Provost of Eton (Dr. Hornby), the Earl of Kilmorey (representing the Royal Choral Society), Sir Arthur Sullivan, Sir A. C. Mackenzie, Mr. T. Brooke Hitching (chairman of the Music Committee of the Corporation), Professor J. F. Bridge, Mr. Alfred H. Littleton, and Mr. Hilton Carter (secretary of the Guildhall School of Music). The mourners present were Lady Barnby, Miss Muriel Barnby, Masters Laurence and Charles Barnby, Colonel Silverthorne, Miss Silverthorne, Mrs. Dawson (sister), Miss Hilda Barnby, Miss Enid Barnby (nieces), Mrs. Buckley, Mr. W. Simpson, Mr. J. B. Morgan, Dr. F. Pierce, Dr. Austin, Mr. J. Berwick Orgill, Mr. Crawshay, Mr. and Mrs. Visetti, Mr. James Barnby (brother), Mr. Sydney Barnby (nephew), Mrs. Sydney Barnby, Mr. W. H. Holmes, Mr. T. R. Barnby, Mr. W. J. Barnby, Mr. Harry Barnby, and Mr. H. T. Barnby (nephews).

The North transept and a portion of the nave were reserved for 1,250 students of the Guildhall School of Music, and the South transept for the choir and orchestra of the Royal Choral Society. As the solemn strains of Chopin's Funeral March, played by Dr. Martin, died away, the officiating clergy and choir moved down to the great West door and met the funeral procession, which was conducted to the chancel while the opening sentences of the Burial Service were chanted to music by Dr. Croft. The goth Psalm was sung to a chant by the Rev. F. A. J. Hervey, rector of Sandringham, and the reading of the lesson was followed by Dr. Dykes's setting of the well-known hymn "Now the labourer's task is o'er." The anthem was "Happy and blest," from Mendelssohn's "St. Paul," which was chosen because Sir Joseph had once said, speaking to his celebrated choir at an Albert Hall rehearsal, "This is what I should like to be sung over me when I die. Sing it as well, and I shall be happy"—words that must have come back with vivid significance to the members of the choir who were present and to whom they had been addressed. The most touching portion of the service, however, was the singing of "Sleep thy last sleep," from a series of "Original Tunes to Popular Hymns for Use in Church and Home," composed by the deceased musician. This setting is a fine example of the composer's peculiar power of expression by subtle changes of harmony, and on this occasion it was sung with an intensity of feeling that brought tears to "the eyes of bearded men." Then the procession was re-formed, and passed out from amongst the silent multitude while Handel's Dead March in "Saul" was played on the organ. No music was heard at the grave at Norwood Cemetery, but hundreds of wreaths and thousands of spectators bore silent testimony to the wide esteem the musician's life-work had excited.

REVIEWS.

The Communion Service. Set to music in the key of A major. By George C. Martin, Organist of St. Paul's Cathedral. [Novello, Ewer and Co.]

CHURCH music at the present day is in great demand; this we see from the number of services and anthems which are constantly being published. Dr. Martin's music is clever; it is also thoroughly modern in character—i.e., the chromatic element enters largely into it; and it is full of devout feeling. This Service may, indeed, be regarded as of exceptional merit. Already the short "Kyrie," with its calm, plaintive strains, creates interest and expectation. Throughout the "Credo," and, indeed, throughout the Service, the organ part is one of striking independence and importance. It not only colours the words, but occasionally reveals more fully their meaning: the bold phrase in the opening Symphony, in reference to the "Credo in unum Deum," is heard at the words "one Lord Jesus Christ," and once again when reference is made to the Holy Ghost; the mystery of the Trinity is thus expounded in tones, and, further, unity of musical feeling thereby promoted. There are many points worthy of mention in this "Credo": the clever and often striking harmonies, the vivid dynamic contrasts, and various touches of realism with point and yet no exaggeration. The "Sanctus" is dignified, especially the opening and closing sections; the opening phrase seems related, though, perhaps, only distantly, to subject-matter in the previous number. The "Benedictus," for solo voice and chorus, is smooth and flowing; and in the "Agnus Dei" excellent results are obtained by very simple means. The "Gloria in Excelsis" begins in vigorous and characteristic fashion; there is great variety of rhythm in this impressive number. The fine passage for bass solo deserves particular notice; also the "Have mercy" section which follows, and in which points of imitation are introduced with little show, yet great effect. The latter part is fugal, and brings the Service to an effective close.

Ten Short and Melodious Studies for the Pianoforte. Op. 30. *Twelve Poetical Studies for the Pianoforte.* Op. 31. By Graham P. Moore. [Robert Cocks and Co.]

The ten Studies are "composed specially for the development of touch and phrasing" and are excellently designed to achieve their purpose. Although termed Studies, several of them would make bright and effective little pieces for the drawing-room.

In a brief preface to the twelve Studies the author says: "The object of this work is not so much to further general technical facility as to provide a means of acquiring a tasteful and artistic style in the performance of melody combined with varied forms of accompaniment." This laudable aim has been kept well in view, and there are few amateur pianists but will derive benefit and enjoyment from playing over Mr. Moore's tasteful and clever sketches.

Albumblatt. Reigen. For the Pianoforte. By Maughan Barnett. [Edwin Ashdown.]

The composer of these bright little pieces has something to say and moreover expresses it in workmanlike and effective manner. The "Albumblatt," in particular, possesses a piquant individuality that renders it very attractive. The "Reigen" would form a good exercise for neat fingering.

Melody in E flat. For the Pianoforte. By Edward German. [Edwin Ashdown.]

An expressive and graceful melody is here treated in Mozart-like fashion. Although easy to play, it calls for the artistic musician to do it justice.

Mass in E flat. Op. 55. By Henry J. Wood. [Charles Tuckwood.]

THIS is a devotional setting of the Mass, evidently designed and admirably suitable for ordinary use in Roman Catholic churches. The music is highly melodious, of a broad and dignified character, and will present no difficulties to a fairly capable choir.

The Musical Educator. A library of Musical Instruction by eminent Specialists. Edited by John Greig, Mus. Doc., Oxon. [Edinburgh: T. C. and E. C. Jack.]

THIS work, now in course of publication, will be completed in five volumes or seventeen parts. It is designed on the plan of the well-known "Popular Educator" of Messrs. Cassell and Co.—that is to say, several subjects are begun in the earlier volumes or parts and completed in succeeding ones. In the case of a publication issued weekly or monthly this method may have advantages, inasmuch as the learner is supplied each time with just enough for one lesson in each subject; but, when completed, such works are far less convenient than those in which each department has a volume to itself. This, however, is a matter of taste. With regard to the manner in which the plan in question has been carried out in the first two volumes—the only ones yet issued—hearty praise must be awarded to all concerned. The complete work will include courses of lessons in twenty subjects, and of these twelve are begun in the two volumes under notice. These deal respectively with voice culture, the pianoforte, violin, organ, harmonium, orchestral instruments, musical history, rudiments, harmony and counterpoint, form and analysis, choir training and conducting, and musical terms. The authors are Messrs. J. Sneddon, W. Townsend, W. Daly, J. S. Anderson, J. C. Grieve, F. Laubach, W. Daly, jun., J. Robertson, and H. Hartley. All these gentlemen write clearly, convey correct information, and arrange their materials in conformity with modern lines of thought. Photogravures of musical celebrities and numerous engravings in the text form attractive and helpful features of the volumes, which are well printed on excellent paper and strongly bound. Among the articles still to come we are promised one "On the Characteristics of National Music"—author's name not stated. If this be well carried out it should be extremely valuable.

Organ Arrangements. Nos. 37 and 38. Edited by George C. Martin. [Novello, Ewer and Co.]

BOTH these numbers are important additions to this excellent series. The first is an arrangement for the modern organ, by Mr. W. Alcock, of Purcell's "Voluntary for double organ" in D minor, which was played and greatly admired on several occasions during the bi-centenary celebrations in November last, and notably at the memorable service in Westminster Abbey. It is true organ music, highly effective, without presenting any special difficulties, and should certainly be in the repertory of every patriotic organist. No. 38 makes greater demands on the executant. It is an arrangement, by Mr. Charles Macpherson, of the *Finale* from Tschaikowsky's sixth Symphony, one of the most deeply impressive pieces of orchestral writing of modern times. The endeavour to reproduce on the organ the orchestral effects peculiar to the modern Russian school of music is a difficult task, and one which from its nature can, at the best, be but partially successful. Mr. Macpherson has, however, much knowledge and experience, and his work bears the stamp of earnestness and sound musicianship. Its success in execution will be proportionate to the dramatic perception and abilities of the organist and the resources of his instrument.

Novello's School Songs. Books 57 and 58. [Novello, Ewer and Co.]

BOOK 57 of this excellent series will doubtless meet with wide acceptance. It is unnecessary to say more than that it consists of the following songs: "Hear thou my weeping" ("Laschia ch' io pianga"), Handel; "My mother bids me bind my hair," Haydn; "To Chloe in sickness," W. S. Bennett; "Come, happy Spring" ("Caro mio ben"), Giordani; "Autumn Song," Mendelssohn; and "The Mermaid's Song," Haydn. Book 58 includes ten unison songs (Nos. 274 to 283), several of which are of a humorous character and are intended for younger singers than the examples forming Book 57. The composers are A. Scott Gatty, Thomas Murby, Arthur Richards, and Seymour Smith, all of whom have set the vivacious text in a melodious and simple manner. It should be added that each song can be had separately, and is furnished with the Tonic Sol-fa as well as the Staff notation.

FOREIGN NOTES.

ABSAM (TYROL).—A committee has formed itself here charged with the collection of the necessary funds for the erection over the grave of Jacob Stainer, the "father of German violin makers," of a worthy memorial in place of the existing dilapidated stone slab. Stainer, who was born at Absam in 1621, died here, demented and in poverty, in 1683, and for many years past visitors to the grave have found it almost impossible to discover its whereabouts.

BAYREUTH.—The importance as a musical centre which this little Bavarian town has acquired, since the existence here of the Festspielhaus, has been substantially recognised in the bequest by one of its leading citizens, Commerzien-Rath Roese, of the sum of 150,000 marks, to be expended in the erection here of a large concert hall. Plans by several eminent architects have already been received by the Municipality, and the building will be proceeded with at once.—The villa inhabited by the poet-composer during the earlier part of his sojourn here, and where he wrote the greater part of the score of "Götterdämmerung," has been bought by a wealthy German amateur, and will, with its adjoining park, be thrown open to the public during the Festspiele.

BERLIN.—Under the title of "Hugo Wolf-Verein," a Society has been started here with the object of introducing to wider circles the songs by that composer, which, by their charm and originality, have already found many admirers here and elsewhere. Herr Wolf has just completed an opera, "Der Corregidor," which is to be brought out at the Royal Theatre.—At the sixth Symphony Concert of the Royal Orchestra last month, under Herr Weingartner's direction, Smetana's symphonic poem "Aus Böhmen's Hain und Flur," the first of a series of similar works published under the general title of "My Fatherland," obtained a first hearing. The truly poetic contents of the work, its clever polyphonic treatment of national themes and masterly handling of the orchestral resources, secured for it the warm appreciation of the audience. The same Concert included a new orchestral version of Weber's "Aufforderung zum Tanz," by Herr Weingartner, wherein the familiar themes have been paraphrased, subjected to certain contrapuntal devices and combinations, and the piece otherwise added to. The audience were delighted, and the performance had to be repeated. The composer, on the other hand, to whom the eminent conductor had thus extended the charity of his latter-day erudition, could he have been present, would scarcely have shared the delight.

BUDA-PESTH.—The Philharmonic Society here will give a series of eight festival Concerts, in connection with the forthcoming "Millennium" Exhibition, to be conducted by eminent musicians. Six out of the series will be devoted exclusively to composers of Hungarian nationality.—A young artist, Bruno Granichstaedten, has recently attracted the attention of music-lovers both here and in Vienna to a considerable degree as the composer of a symphonic poem, "The Song of the Sea," a pianoforte quintet, and other compositions, and as a pianist. He is only sixteen years of age, and a pupil at the Vienna Conservatorium.

COLOGNE.—An important novelty at the Gürzenich Concert of January 28 was the performance of the symphony-oratorio "Christus," by the veteran Belgian composer, M. Adolphe Samuel, first produced about twelve months since at Ghent, where M. Samuel is Director of the Conservatoire. The work is divided into five parts, the first and second being purely orchestral, while in the remaining three the chorus takes an important share. Manifestly conceived under the influence of "Parsifal," with the subject of which it presents many points of contact, M. Samuel's "Christus" possesses nevertheless considerable independent merit, as was acknowledged both by the highly appreciative attitude of a crowded audience and in the criticisms of the leading press organs. The performance, under Dr. Wüllner, was an excellent one, amongst those present being the Archbishop of Cologne, Cardinal Krementz, the composer himself (now in his seventy-third year), and M. Ysaye, who is preparing a performance of the work for one of his Brussels Concerts.

COPENHAGEN.—A new opera, entitled "Aucaassin and Nicolette," by August Enna, the successful composer of

"The Witch" and "Cleopatra," was brought out at the Royal Theatre on the 2nd ult., and received with much favour.

DRSSEN.—The Royal Conservatorium celebrated, on January 28, the fortieth anniversary of its foundation. The Institution was opened in 1856, under the direction of Ferdinand Tröstler, and occupies an honoured position amongst similar German establishments, its present director being Professor Eugen Krantz, with a staff of 102 professors, the number of its pupils exceeding nine hundred. The interesting anniversary was marked by a special Concert performance, in which professors and pupils took part, decorations being bestowed on some of the former by the King of Saxony, and a superb concert grand was presented to the Institution by Herr Blüthner, of Leipzig.—A young Norwegian vocalist, Fräulein Lalla Wiborg, gave a Recital here recently, and gained much favour with a variety of German and Norwegian *Lieder*, the latter including two songs by Grieg, expressly orchestrated for the singer by the Norwegian master.

HANOVER.—The fourth of a series of grand Concerts, given in the Royal Opera House during the winter, took place here, on the 1st ult., in the presence of an overflowing audience. It included the performance by the orchestra (one of the best in Germany) of Berlioz's "Corsair" Overture and Beethoven's Seventh Symphony. Concertmeister Riller was the solo violinist, and played with exquisite taste and feeling Bruch's Concerto in G minor and other pieces, in all of which he obtained hearty and well-earned applause.

LEIPZIG.—The excellent Leipziger Gesangverein, under the direction of Capellmeister Hans Sitt, signalled the twentieth anniversary of its foundation with a special Concert on the 9th ult., when Heinrich Zöllner's "Helden Requiem," an important work of mingled patriotic and deeply religious sentiment, obtained an excellent first hearing. The programme also included a choral work for male voices, "Hakon Jarl," by Dr. Carl Reinecke, the veteran composer conducting his own work, and also playing the solo part in Mozart's Pianoforte Concerto in B flat major, a specialty of his, in which he aroused the enthusiasm of his audience.—The Berlin Philharmonic Orchestra, under Herr Weingartner's direction, gave two Concerts at the Albert Halle, on the 11th and 12th ult., with immense success. This was the first appearance here of the Berlin artists, and is looked upon as an important event in the musical annals of the town.

LIEGNITZ.—A Musical Festival is to be held here for the first time, from the 24th to the 26th inst., under the direction of Herr Heidingsfeld, when Tinel's "Franciscus" is to be given twice; other numbers in the programme being Bruch's "Normannen Zug," portions of Cherubini's Missa Solemnis, and Beethoven's Fifth Symphony. The Festival is to be of annual occurrence.

MADRID.—Herr Gustav Kogel, the able director of the Museum Concerts in Frankfort-on-Main, has been engaged to conduct a series of Concerts of the Sociedad de Conciertos in this capital during the present month.—The Royal Opera has been obliged, in the middle of the season, to close its doors on account of the financial difficulties of its director. A new director is, however, about to be appointed, with probably an increase in the amount of the government subvention.

MARIENBAD.—Out of a number of 160 candidates, the vacant conductorship of the excellent "Cur-Orchester" at this cosmopolitan resort has been conferred upon Herr Adalbert Schreyer, of Linz. He is a son of the late organist of Olmütz Cathedral, is an excellent pianist, and for the last thirteen years has rendered distinguished service in the capacity of Director of the Musik-Verein at Linz.

MAYENCE.—A new Symphony in B flat major, by Professor Friedrich Gernsheim, of Berlin, was produced here for the first time recently by the Municipal Orchestra, under the composer's direction, and most favourably received.

MEININGEN.—The first Subscription Concert of the season, given by the Court Orchestra last month, included a new (manuscript) Symphony, with chorus, from the pen of Herr Hans von Bonsart. The work is chiefly of the descriptive order, bearing the suggestive title "In the Alps," and proved not unworthy of its theme, both as

regards poetic sentiment and skilful orchestral painting. It met with an enthusiastic reception.

MILAN.—Baron Alberto Franchetti, the composer of "Asrael," is just now engaged upon a new operatic score, "Maria Egiziaca," the libretto by Signor Fontana, which is to be brought out here next season.

MOSCOW.—M. Alexandre Glazounoff, one of the most gifted of the younger school of Russian musicians, has been officially charged with the composition of a festal cantata, to be performed here in May next in connection with the coronation of the Czar.

MUNICH.—Herr Hermann Gura, son of the eminent baritone of the Royal Opera, has made a most successful *début* here in some of the lighter parts associated with his father's repertory, and has been forthwith engaged for a period of three years. Both vocally and histrionically, the young artist gives the highest promise.

NUREMBERG.—A one-act music-drama, by Herr F. von Woyrsch, entitled "Wikingerfahrt," met with very good success on its first performance here, on January 26. The composer has drawn the interesting subject of his libretto from the old Icelandic Gunnlang-Saga, and his score is both melodious and dramatically effective.

PRAGUE.—A young vocalist, Mdlle. Otilie Dvorák, made her *début* here recently as *Elisabeth* in "Tannhäuser," *Elsa* in "Lohengrin," and *Tatjana* in Tschaikowsky's "Eugene Onegin," with complete success. The lady is in possession of a well-trained and most sympathetic soprano voice, and, having regard to her youth, a remarkable knowledge of the stage. She has been definitely engaged at the National Opera.—Zdenko Fibich's latest operatic work, "Hedy," the libretto of which is founded upon an episode in Byron's "Don Juan," was brought out at the National Theatre, on the 12th ult., under the direction of Herr A. Czech, with much success.—Antonin Dvorák has recently completed a violincello concerto, which is about to be published.

SCHWERIN.—A monument is to be erected in the market-place here to Friedrich von Flotow, the composer of "Martha."—A one-act music-drama, entitled "Helge's Erwachen," by Herr Alfred Lorenz, met with considerable success on its first performance at the Court Theatre on the 5th ult.

TURIN.—A professorship for musical history and aesthetics has been instituted at the Liceo Musicale in this town, the first occupant of the chair being Signor Villanis, lawyer by profession, and well known as a musical critic.—Puccini's new opera, "La Bohème," was brought out at the Teatro Regio on the 1st ult., and very well received. The music, by no means deficient in merit, is, however, hampered by an ineffective libretto; Murger's "La vie de Bohème," upon which it is founded, being in fact hardly suitable for the book of an opera.—In view of the recent success of "Götterdämmerung" at the Regio, the undergraduates of the University here are about to perform a parody of this, the final part of the *Tetralogy*. Delicately handled, the affair should prove very funny.

VIENNA.—A committee has constituted itself here, with branches in Berlin and Paris, having for its object the performance on purely artistic—i.e., non-commercial—lines of the lyrical drama "Gœa," by the composer of "The seven cardinal sins," Adalbert von Goldschmidt, a work described as combining, in a special manner, the art of music with the sister arts, and the performance of which, in the ordinary way, "the present condition of the stage does not permit." An appeal has been published for aid in the undertaking, bearing the signatures of thirty-eight representative artists, literary men, and *dilettanti*, including those of Sudermann, Zola, Alphonse Daudet, Maeterlinck, Begas, Tilgner, Lamoureux, Moszkowski, Johann Strauss, and Leoncavallo. Shares of five hundred florins apiece are being issued by the committee, and, according to the *Neue Freie Presse*, representations of "Gœa" are to be given throughout Germany, commencing with Berlin.—An interesting Concert was announced to be given, on the 21st ult., under the direction of Herr Hans Richter and W. Jahn, by the Haydn Society, to signalise the 125th anniversary of the existence of that Institution. It was founded in 1771 by Florian Gassmann, under the style of "Tonkünstler-Societät," its performances being given in aid of widows and orphans of Viennese musicians, and in 1862 it adopted the name of "Haydn." The programme

of the Concert in question consisted of works by that master (for thirty years a member of the Society) and of an overture written by the founder, M. van Dyck being amongst the solo vocalists.

WORMS.—This town, famous of old for its association with the heroes of the Nibelungen Lied, and many an historical association besides, has hitherto enjoyed the additional distinction of being the only German town of any importance where "Lohengrin" had never yet been performed, the one of all Wagner's works which has enjoyed enormous popularity in the fatherland for the last thirty years at least. However, the chivalrous Knight of the Swan made his appearance at length on the boards of the Stadt-Theater last month, and if the town has thus forfeited a questionable distinction, its music-loving inhabitants are the gainers thereby.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON January 25 the Ulster Hall was crowded in every part, the Concert being under the patronage of Lord and Lady Arthur Hill, who were present. More than ordinary interest was attached to the Concert from the announcement that the first half of the programme would be devoted to selections from the compositions of Lady Arthur Hill. Many of her prettiest songs and duets were sung by Madame Louis Mantell, Miss Leila Varsittart, Mr. Louis Mantell, and Mr. Dilworth Buxton. Lady Arthur Hill's delightful anthem "O Perfect Love" came in for a perfect storm of applause and had to be repeated. The second part of the programme was miscellaneous, and the same artists were assisted by Miss Lucie Agnese Gallagher, Mr. Edmund Lee, and Mr. Thomas Ely. Mr. Allan F. Parker presided at the pianoforte with taste and judgment.

The Philharmonic Society gave its third Subscription Concert on the 13th ult. In consequence of the performance, on the 20th inst., of Berlioz's "Damnation de Faust," the members of the Society took little part in the Concert under notice, merely singing the chorus from "Samson" ("Fixed in his everlasting seat") and Eaton Fanning's part-song "The Vikings." The feature of this Concert was the fine glee singing of the Meister Glee Singers. Madame Clara Samuell was the only lady vocalist, Miss Pauline Sant Angelo (solo pianist), and Mons. Hans Brousil (solo violoncello). Mr. F. Koeller conducted, as usual.

On the 14th ult. a Concert was given in the Ulster Hall in which the band of the North Staffordshire Regiment took part. In addition to the orchestral selections, the part-singing of the men was loudly encored. It is almost a pity that the study of male part-songs in regimental bands throughout the country is not more general, the facilities for practising them being so great. At this Concert Miss M. E. Williams, a young Welsh vocalist, created a most favourable impression by her singing.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. HARRISON's third Concert of the season, like its predecessors, proved a complete success in every way. Years of experience have shown our local *impresarii* that their programmes must be framed on cosmopolitan and liberal lines in order to please all tastes, and that the artistic personnel they introduce must be of the highest standing. Herein we find the true key-note of their uninterrupted successful enterprises. The principals at the third Concert were Miss Evangeline Florence, Madame Alice Gomez, Mr. Ben Davies, the Royal Welsh Ladies' Choir, Miss Ethel Barns (violin), Mlle. Ten Have (pianoforte), and Mr. Speight (accompanist).

Two Pianoforte Recitals were given by Mr. de Greef, the eminent Belgian pianist. The first only drew a small audience, but the second was crowded, completely filling the Masonic Hall, in which the Recitals were given. The programmes were models of artistic worth, and included examples by Bach, Mozart, Handel, Beethoven, Schumann, Scarlatti, Daquin, Chopin, Liszt, &c. Mr. De Greef's

interpretation of Beethoven is much in the manner of the late Dr. Hans von Bülow, full of character and ideal conception. One of his best efforts was the magnificent rendering of Chopin's First Scherzo in B minor (Op. 20). The French have given it the title of "Le Banquet Infernal," and I must confess that Mr. de Greef fully realised that meaning.

An excellent Concert was given in the Town Hall in aid of the Railway Servants' Orphanage, Derby. Part of the orchestra was occupied by one hundred children from the Orphanage, who contributed several part-songs, given in a very effective manner under their master, Mr. Charles Rowley. Railway guardsmen, foremen, and officials in uniform acted as stewards, presenting quite an unusual sight in our large hall. Madame Marie Duma was the *prima donna*, whose vocal efforts were greatly appreciated and applauded by the crowded assembly. The other artists included Miss Janetta Frazier, Madame Hooton, Mr. Edward Branscombe, and Mr. William Evans. The Birmingham Flute Quartet contributed several concerted pieces, and Mr. George Halliley acted as accompanist.

The Midland Musical Society's fifty-second Artisans' Concert, under the direction of Mr. H. M. Stevenson, was well attended, and proved one of the best the Society has given. Gaul's sacred cantata "The Holy City" formed the principal piece in the programme, which was followed by Locke's incidental music to "Macbeth."

The third of the present series of Mr. Stockley's Orchestral Concerts was of special interest to local audiences. It served to introduce Mr. William Henley as a solo violinist at an important Concert on completion of his studies with Mr. August Wilhelmi, whose pupil he had been for some time past. Mr. Wilhelmi honoured Mr. Henley's *début* by his presence, and his visit was further utilised by asking him to conduct his own work, entitled "Ungarische Rhapsodie," a characteristic composition of pronounced national individuality, which was received with the greatest enthusiasm and was superbly rendered by the orchestra. Mr. Henley played two charming compositions by his master, "In memoriam" (in remembrance of Vieux-temps) and a "Polonaise de Concert," both with orchestral accompaniments given under Mr. Stockley's beat. The purely orchestral pieces consisted of Mendelssohn's "Hebrides" Overture, Bizet's "Suite Arlesienne," and Wagner's "Huldigung" March. Mr. David Bispham was the only vocalist.

The Festival Choral Society gave a magnificent performance of Berlioz's "Faust," which attracted the largest audience of the season. Dr. C. Swinnerton Heap again showed himself a masterly conductor and an accomplished chorister. Unstinted praise is due to the chorus for their admirable precision and their intelligent interpretation of the difficult choruses. A beautifully delicate *pianissimo* was attained by the choristers at the close of the scene "On the Banks of the Elbe." The solo parts were taken by Miss Evangeline Florence, Mr. Hedmond, Mr. William Evans, and Mr. Watkin Mills with excellent results.

Mr. John Dunn appeared at Mr. Randell's annual Concert in the Town Hall, and met with an enthusiastic reception. His playing is certainly very fine.

The Birmingham Amateur Harmonic Association will give a performance of Schumann's "Manfred" music in April. Mr. Charles Fry has been specially engaged to recite selections from the play. It is long since this music has been given in complete form, and the performance will no doubt be of special interest.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

In the long record of gratifying successes of which the Bristol Orpheus Glee Society are justly proud, no event, perhaps, in the city of its birth and nurture may hereafter be more marked than the annual Concert of 1896, when, on the 13th ult., a crowded assemblage gathered to hear the singers give voice to the pieces which constituted the programme prepared for the Queen and sung by the members of the Society at Windsor on December 3.

O happy Eyes.

March 1, 1896.

Words by C. ALICE ELGAR.

FOUR-PART SONG.

Composed by EDWARD ELGAR (Op. 18).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegretto.

SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

PIANO. *For practice only.* *mf*

$\text{♩} = 92$

$\text{♩} = 92$

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pp *legato.*

ly... O happy eyes, O happy eyes, O happy, happy, happy eyes...
legato. *poco rit.* *pp a tempo.*

ly... O happy eyes, O happy eyes, O happy, happy, happy eyes...
poco rit. *a tempo.*

ly... O happy eyes, O happy eyes, O happy, happy, happy eyes...
poco rit. *pp a tempo.*

ly... O happy eyes, O happy eyes, O happy, happy, happy eyes...
poco rit. f pp a tempo.

mf

O happy flow'rs that touch her dress, That touch her dress and take... her smile, O whisper

O happy flow'rs that touch her dress, That touch her dress and take... her smile, O

O happy flow'rs that touch her dress, That touch her dress and take... her smile, O whisper

O happy flow'rs that touch her dress, That touch her dress and take... her smile, O

mf

to her all the while Some words of love in i - die - ness... O

whis - per to her all the while Some words of love in i - die - ness... O

to her all... the while Some words of love in i - die - ness... O

whis - per to her all the while Some words of love in i - die - ness. O

pp

legato.

hap-py flow'rs, O hap-py flow'rs, O hap-py, hap-py, hap-py flow'rs...
legato. poco rit. a tempo.

hap-py flow'rs, O hap-py flow'rs, O hap-py, hap-py, hap-py flow'rs...
pp poco rit. a tempo.

hap-py flow'rs... O hap-py, hap-py, hap-py flow'rs...
poco rit. pp a tempo.

pp
hap - - py flow'rs... O hap - - py, hap-py, hap - py flow'rs...
poco rit. f pp a tempo.

mf
O hap-py airs that touch her cheek, And light-ly kiss and float a -

mf
O hap - - py airs that touch her cheek, And float a - a -

mf
O hap - - py, hap-py airs that touch her cheek, And light - ly kiss and float a -

mf
O hap - - py airs that touch her cheek, And float a - a -

mf
- way, O hap - py, hap-py airs that touch her cheek, And light-ly

stac. - way, O hap - py, hap-py airs that touch her cheek, And light-ly

stac. - way, marcato. O hap - py, hap-py airs that touch her cheek, And light-ly

cres. - way, And float a - way, and light - ly

pp, stac. - way, O hap - py, hap-py airs, light - ly touch her

stac. - way, marcato. pp cres.

float a-way, So care-less-ly as if in play, so care-less-ly, so care-less-ly, so
 float a-way, So care-less-ly as if in play, so care-less-ly, so care-less-ly, so
 kiss and float a-way, . . . and float, . . . float, . . .

cheek, hap-py, hap-py airs, care-less-ly, so care-less-ly, so

care-less-ly as if in play, Why take ye all, why take ye all the joy I
 care-less-ly as if in play, Why take ye all, why take ye all the joy I
 float a-way, Why take ye all, why take ye all the joy I
 care-less-ly as if in play, Why take ye all, why take ye all the joy I

seek? O hap-py, hap-py eyes my love to see, A-las! a-las! I may . . . not
 seek? O hap-py, hap-py eyes my love to see, A-las! a-las! I may not
 I seek? O hap-py, hap-py eyes my love to see, A-las! a-las! I may not

greet With word or touch my la - dy sweet ; More happy eyes, say all for
 greet With word or touch my la - dy sweet ; More happy eyes, say all for
 eyes, With word or touch my la - dysweet; More happy eyes, say all for
 greet With word or touch my la - dy sweet ; More happy eyes, say all for

 f V V V V

me. . . O hap - py eyes, O hap - py, hap - py eyes, O . . .
 me. . . O hap - py eyes. say all for me, O . . . hap - py eyes, my
 me. . . O . . . hap - py eyes, my
 me. . . O hap - py, hap - py eyes, . . . my love . . .

pp

hap - py eyes, my love to see, More hap - py eyes, say all for me . . .
 love to see, . . . More hap - py eyes, say all for me . . .

rall.

love to see, . . . O hap - py eyes, More hap - py eyes, say all for me . . .

to see, . . . More hap - py eyes, say all for me . . .

rall.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

601.	As it began to dawn	..	..	..	Myles B. Foster.
603.	Crossing the bar	..	..	..	H. H. Woodward.
605.	Seek ye the Lord	..	..	..	Charles Bradley.
606.	O God, who is like unto Thee	..	..	..	Myles B. Foster.
609.	There were shepherds	..	..	..	John E. West.
612.	Now is Christ risen	..	..	..	Arnold D. Culley.
614.	Lord, I call upon Thee	..	..	..	J. Varley Roberts.
617.	Iesu, priceless treasure	..	..	..	Josiah Booth.
618.	Thou crownest the year	..	..	..	John E. West.
621.	With all Thy hosts	..	..	..	John Stainer.
622.	There was silence in Bethlehem's fields	..	..	..	F. Kenig.
624.	O saving Victim	..	..	..	Myles B. Foster.
625.	Hearken unto me	..	..	..	H. Purcell.
628.	I will sing unto the Lord	..	..	..	A. R. Gaul.
629.	The eyes of all wait upon Thee	..	..	..	Bruce Steane.
633.	The night is fair spent	A. D. Cleary.
634.	Thou wilt keep him	J. Francis Barnett.
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57.*	Pwy yw'r thaf hyn (What are these)	Bruce Steane	3d.
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534.	The first day of the week		

To be continued.

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58.	Almighty and Everlasting God	John Stafford Smith	1d.
59.	Come, let us worship	Palestrina	1d.
61.	Lead me, Lord...	S. S. Wesley	1d.

To be continued.

607.	Two Cupids	..	..	A. W. Cllesley Batson.
608.	A lover's counsel	..	..	Frederic H. Cowen.
610.	In a dream-night December	..	..	G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er	..	..	Hamish MacCunn.
613.	I love my Jean	..	..	George J. Bennett.
615.	Blow, ye gentle breezes, blow	..	..	J. F. Bridge.
616.	O'er the woodland chace	..	..	Christopher Marks, Junr.
619.	Ballad of Earl Haldan's daughter	..	..	Herbert W. Wagstaff.
620.	Softly the moonlight	..	..	Robin H. Legge.
623.	Spring	..	..	F. Ihrie.
626.	The shades of night	..	..	Frederic H. Cowen.
627.	Now the wearied sun declining	J. Varley Roberts.
630.	Under the Greenwood tree	R. F. Lloyd.
631.	Autumn	James Shaw.
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635.	To happy eyes	Jacques Blumenthal.
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		E. Elgar.

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738.	A red, red rose	J. Varley Roberts	2d.
739.	I prithee send me back my heart	Jacques Blumenthal	3d.
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741.	Gather ye rosebuds	"	4d.
742.	The loyal Lover	"	3d.
743.	The Butterfly	"	4d.
744.	Good-night	R. O. Morgan	3d.
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748.	The Widow Bird	Charles Wood	2d.
749.	Evening Breezes	G. R. Vicars	2d.
750.	There rolls the deep	C. H. H. Parry	2d.

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294.	The moon looks down		
295.	Far down the green valley	"	2d.

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306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird		
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Such was the demand for tickets that all were disposed of two or three weeks before the date of the "ladies' night." Variety was secured in the arrangement of the compositions, as may be seen by those acquainted with them. The National Anthem stood at the head of the list, and it was followed by T. Cooke's spirited "Strike the Lyre," Sir Arthur Sullivan's soothing "The long day closes," Cooke's fine battle piece "Hohenlinden," a suave effusion, entitled "Peace," and a humorous trifle, "The Pedlar's Song," both by Mr. C. Lee Williams. Sir John Goss's broadly written "Ossian's Hymn to the Sun," Viotta's pathetic "The Dying Child," L. de Rille's military work, "The Retreat," and Cruickshank's melodious "Stars of the Summer Night." These pieces, all in the programme of the Royal Concert, made up the first part of the scheme on the 13th ult., the two extra ones—J. L. Hatton's "Absence" and W. Macfarren's "Highland War Song"—called for by her Majesty being placed with "As a garland" (Martin), "The Martyrs of the Arena" (L. de Rille), "Bold Turpin" (J. F. Bridge), "Evening" (Billeter), and "When evening casts" (Clowes Bayley) in the second part. Better singing by the Society has never been heard. The voices were perfectly balanced, the members were in remarkably good form, and so perfectly and artistically was everything done that scarcely a flaw could be detected throughout the whole performance. Mr. Riseley, who conducted with his customary inspiring manner, used the *bâton* which the Queen gave him as a memento of the Society's visit to the Royal borough.

Exceptionally good representations of a couple of operas of Sullivan have been given by two different Associations. On the 6th ult. and two following days, the Bristol Amateur Operatic Society brought forward "The Mikado," in which the chief characters were taken by Miss Ethel Miller, Miss Marion Harris, Miss Nellie Brock, Mrs. Bruce Bedells; Messrs. Percy W. Rootham, H. Davies, J. Boddy, A. Young, and R. Culverwell. These ladies and gentlemen brought intelligence as well as a high degree of culture to bear in their acting and singing, and the members of the chorus also discharged their duties with commendable results. On the 14th, 15th, and 17th ult., the Clifton Amateur Operetta Society performed "The Pirates of Penzance" with a degree of excellence which in many respects would have done credit to a body of professionals. Mrs. L. M. Day, Mrs. A. Harvey, Mrs. G. Perrin, Miss K. Collins, Miss M. Hobbs, Dr. J. Swain, Dr. J. Dacre, Mr. A. S. Tratman, Mr. W. B. Cumberland, and Mr. J. M. Guttridge were entrusted with the leading characters, which they portrayed in a way that called forth warm approbation. The delightful choral portions of the work were sung with precision and effect, and the band, led by Mr. Theo. Carrington, did well. Mr. L. M. Day was a painstaking conductor.

When the March number of THE MUSICAL TIMES is in the hands of its readers, the question whether or not the Bristol Musical Festival of 1896 shall be held will probably be decided; but as the date of the meeting of the committee to settle the matter was the 3rd inst., the verdict will come too late to be inserted in the present issue. Much difficulty has been experienced in raising a guarantee fund of £4,000, owing, probably, to the reluctance of many people who have had to pay calls to continue their responsibility; but until the sum is assured the committee feel they can not go forward. If the guarantee is forthcoming active preparations will be made for the Triennial Meeting in October, with Mr. Riseley as conductor, and sanguine folk are firm in their belief that should it be held it will be an artistic success, and that the financial loss, if any, will be small.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On the 15th ult. the Rousbey Opera Company concluded an eight weeks' engagement at the Leinster Hall, during which the works presented included a new opera, "Mercedes," by Signor Pellegrini, based on Longfellow's "Spanish Student."

Very marked is the improvement in the standard of this now excellent company since the engagement of Mr. E. Goosens, jun., as conductor. Public appreciation of this

fact was testified to by overflowing audiences crowding the house at every performance, and by the presentation of a handsome *bâton* to the conductor at the termination of the engagement.

The Chamber Music Recitals are continued on Monday afternoons at the Royal Dublin Society. On the 3rd ult. the programme comprised Schubert's String Quartet in D minor, Saint-Saëns's Sonata in C minor for violoncello and piano-forte, and Beethoven's Trio in D major (Op. 70, No. 1) for piano-forte, violin, and violoncello. The executants were Messrs. Papini, Darley, Grisard, and Bast, with Signor Esposito at the piano-forte.

The opening of the new organ at the Pro-Cathedral, Marlborough Street, was celebrated, on the 9th ult., by an evening performance of Haydn's "Imperial" Mass with orchestra, preceded and followed by a miscellaneous Concert of sacred music. The choir was assisted by the principals of Rousbey's Opera Company. The conductor was Mr. Percy Rogers and the organist Mr. Brendan Rogers, who concluded the performance with some of his own compositions.

Mrs. Scott-Fennell's annual Concert took place at the Antient Concert Rooms, on January 24, and Madame Jeannie Rosse's Benefit Concert in the same *locale* on the 15th ult. At the latter, Miss Charlotte Russell, late of Mr. Hedmont's Opera Company, was heard with great acceptance; and a cantata, "The Ice Queen," was performed by Madame Rosse's pupils.

Three Piano-forte Recitals by Mr. de Greef took place at the Leinster Hall, under the direction of Mr. E. Liebmann, on the 18th, 20th, and 22nd ult. At the first Recital the programme included the "Moonlight" Sonata, some exquisitely delicate interpretations of Schumann and Chopin, and Brassin's transcription of Wagner's "Valkyrie's Ride."

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

At the third Scottish Orchestral Concert, held on the 5th ult., the programme was almost entirely devoted to two novelties—viz., "The Death of Cuthullin," a dramatic cantata for soprano, tenor, and bass soli, chorus, and orchestra, by W. Augustus Barratt, and Sinding's Symphony in D minor. The former was conducted by Mr. Carl D. Hamilton, the soloists being Miss Jeanie Edmonds, Mr. Herbert Grover (whose artistic singing must be greatly praised), and Mr. T. H. Kennedy. The choral parts were very well sung by the Dundee Amateur Choral Union. Sinding's Symphony, an interesting and powerful work, was excellently played, under the direction of Mr. Kes. The only other piece in the programme was Liszt's Rhapsody (No. 4).

On January 29 the third Harrison-Simpson Concert was given with the following artists: Miss Evangeline Florence, Madame Alice Gomez, Mr. Andrew Black, Mdlle. Madeleine Ten Have, Miss Ethel Barns, The Royal Welsh Ladies' Choir, and Mr. Joseph Speaight.

The fifth meeting of the Dundee Society of Musicians, which took the form of a Piano-forte Recital by Miss Fanny Davies, was naturally one of unusual interest. Miss Davies was accorded a most enthusiastic reception and was elected a Hon. Member of the Society.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich "Gate House" Choir has entered its twenty-fifth season, and on the 7th ult. gave its forty-ninth Concert to an audience which completely filled Noverre's Room. Having been present at forty-eight of the Concerts given by this Society, I venture to affirm that Mr. Kingston Rudd, its painstaking conductor, has never had a finer lot of voices under his control than now respond to his beat. The parts are evenly balanced, the words are clearly enunciated, and light and shade are properly noticed. The Choir was heard in Benedict's "Home," Schubert's "To Sylvia," arranged for four voices by John E. West, and in two scenes from Purcell's "King Arthur." Solos were also

sung in good style by members of the choir. The committee usually engage some noted instrumentalist to vary the programmes, and on this occasion the choice happily fell on Mr. Leonard Borwick, who made his first appearance in Norwich. His programme, which took the form of a Recital, embraced compositions from the following masters: Bach, Scarlatti, Beethoven, Schumann, Rachmaninoff, and Liszt.

The common course of nature appears to be reversed in the case of the Norwich Philharmonic Society, for instead of age bringing decrepitude and weakness, it increases its vigour. The band grows larger and certainly more efficient, and its ninetieth Concert, on the 10th ult., compared very favourably with any preceding one. The long service of Dr. Horace Hill, as conductor, and Mr. F. W. B. Noverre, as leader, has no doubt something to do with the steady improvement shown by the members. The principal instrumental pieces were Haydn's Symphony in E flat (Salomon, No. 10), Schubert's "Unfinished" in B minor, Overture to "Anacreon," and the Coronation March from "Le Prophète." Songs were contributed by Mrs. Robin Gray and the Rev. A. E. Black.

The Diss Choral Society was sufficiently ambitious to give a performance of Mendelssohn's "Elijah," in the Corn Hall, on the evening of January 28, with a result which fully justified the step. The local band and chorus were strengthened by amateur help from London and Norwich, so that the choruses and accompaniments fared better than could be reasonably expected. The quartet of principals comprised Miss A. Muller, Miss H. Saunders, Mr. Harry Stubbs, and Mr. George Stubbs; while the minor parts in the double quartet were filled by members of the Society. The solos were rendered with commendable care and finish, but the most enjoyable features were the concerted numbers, which were sung with great taste. Mr. T. M. Pullen conducted, and great credit is due to him for the way in which he has trained the material at his command; Mr. T. E. Gatehouse led the band, and Mr. Hemstock did useful service at the organ.

A highly creditable performance of Haydn's "Creation" took place in the Public Hall, Ipswich, on the 18th ult., conducted by Mr. E. Minshall. The principal vocalists were Miss Emily Davies, Mr. Allen C. Orriss (a local tenor) and Mr. Musgrave Tufnail, who did full justice to their share of the work. The chorus consisted of the Nonconformist Choirs of the town, and the members gave a spirited rendering of the fine choruses which stud the "Creation." The band, led by Mr. Luther Hooper, proved of better quality than is usually heard in Ipswich, arising from the fact that military bandsmen formed the wind contingent.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT:)

ONE of the most important events in our musical season was the first visit to Edinburgh of Mr. Arnold Dolmetsch and his party with their ancient instruments. Their first appearance was at the fourth of Professor Niecks's interesting series of University Concerts (January 29). The programme, which was drawn from works of the sixteenth, seventeenth, and eighteenth centuries, was comprehensive, varied, and thoroughly representative. The important part played by England before the eighteenth century was agreeably shown by the number and the beauty of the pieces by English composers. Henry Purcell was represented by a Toccata and a "Ground" for the harpsichord, and by a song from "The Indian Queen"; Thomas Morley, by "Fantasies for two viols"; Christopher Simpson, by "Divisions on a Ground" for the viol da gamba with harpsichord accompaniment; and three particularly charming pieces for two viols and harpsichord, by an anonymous English composer, were striking proofs of the careless exuberance of England's Golden Age.

The other numbers were mostly by Italian composers—Caroso's "Il Ballerino" for the viol and lute; a "Folia" for the violin, gamba, and harpsichord, by Corelli; and Sonatas for the harpsichord, by D. Scarlatti, in many ways the most important works on the programme, as they were of course the most advanced in form. French

composers were represented by a very elaborate Suite for gamba and harpsichord, by Marais; three charming pieces for harpsichord, by Couperin; and Rameau's "Deuxième Concert" for the harpsichord, viol d'amore, and viol da gamba. Germany was represented only by Handel (a gamba and harpsichord Sonata). Songs by Purcell, Caccini, Legrenzi, and Lotti were well sung by Miss May Gibb.

The Edinburgh Bach Society took advantage of the opportunity to arrange a Concert where the public might hear some of the master's compositions on the instruments for which they were originally written. A well-chosen programme was rewarded, on January 30, by an audience which filled the Freemasons' Hall in every part, very few seats being unoccupied. The programme included a Sonata for gamba and harpsichord, which was received with great favour; the important D minor Concerto (particularly well played by Madame Dolmetsch), and a Sonata for viol d'amore, flute, and harpsichord. The songs included "Patron, das macht der Wind," with its peculiarly effective obbligato, and "Komm, süßes Kreuz," with the lovely gamba obbligato, most artistically played by Miss Dolmetsch. At both of these Concerts the interest of the conditions was heightened and the beauties of the compositions well brought out by the thorough sympathy of the artists with their work and the complete command they showed over their quaint and beautiful instruments. Mr. Dolmetsch himself played the violin, viol d'amore, and lute, as well as the harpsichord (accompaniments); Madame Dolmetsch the harpsichord; Miss Hélène Dolmetsch the viol da gamba; Mr. Mathison, second violin; Mr. Frank Laubach, viola; and Signor Barretta, flute. Miss May Gibb and Mr. T. H. Kennedy were equally successful in the vocal numbers.

The ninth and tenth of Messrs. Paterson's Orchestral Concerts were given on the 3rd and 17th ult. On the 3rd, Herr Burmester made his first appearance in Edinburgh, and roused enormous enthusiasm by his phenomenal playing. The Symphony was an interesting composition by Sinding. The programme also included the Introduction to the third Act of "Lohengrin" (well played and loudly encored) and the Rákóczie March. At the last Concert Mrs. Katharine Fisk was the vocalist.

Messrs. Paterson have reason to congratulate themselves on the enthusiastic support they have been able to command throughout their nine seasons of Orchestral Concerts; and the last three winters have abundantly shown that a larger hall would greatly increase the audiences and consequently the staying power of the Edinburgh part of the scheme.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A MODEL programme was submitted at the eleventh Classical Concert of the Choral and Orchestral Union, and, pleasing to relate, the audience was one of the largest of the season. Singular enthusiasm prevailed, moreover, throughout the evening, and more particularly at the close of the performance of Schubert's "Unfinished" Symphony. It is safe to say that under Mr. Kes's *bâton* the work has never been heard to finer advantage on the banks of the Clyde. Then Mr. Leonard Borwick once more showed his claims to first rank as a pianist, fairly revelling in the intricacies of Saint-Saëns's Concerto (No. 2) in G minor. Miss Ada Crossley again found high favour as a rising contralto, and her career will, doubtless, be watched with much interest by the numerous friends she has made this season in Glasgow.

On the 1st ult. the Scottish Orchestra renewed acquaintance with a City Hall audience, thanks to the enterprise of Mr. James Airlie, and on the 4th ult. Mr. Willy Burmester made his first appearance in Glasgow. His greeting was cordial in the extreme, the new-comer securing an easy series of triumphs, alike as regards his brilliant technique in the Paganini variations, and, in what is to more purpose, his artistic reading of the beautiful slow movement in Spohr's Violin Concerto (No. 7), as also the Bach air. Sinding's Symphony in D minor did not create much interest, and it may be doubted if further hearings would show that the work is even worthy of the young Scandinavian school. Miss Lydia Leburn, another new-comer, sang one or two

songs with pleasing effect. At the Popular Orchestral Concert, on the 8th ult., Madame Clara Samuell achieved, as she always does, an artistic success. Again Saint-Saëns was drawn upon, and if during the season we have had just more than enough of the clever Frenchman's compositions, it would be wrong to quarrel with many excellent bits of workmanship in his "Suite Algérienne." A "Handel Concert" formed the programme on the 11th ult., lengthy enough in all conscience, but embodying many examples of the composer of "The Messiah" at his best. The various choral numbers were exceptionally well rendered—in several instances the Choral Union sang, indeed, with ample vocal power, showing also the skilful training of Mr. Joseph Bradley, a conductor of musicianlike attainments. The soloists were Madame Samuell, Miss Clara Butt—whose remarkable voice created a great impression—Mr. Henry Piercy, and Mr. Douglas Powell; while Mr. Berry did admirable work at the organ. The annual Festival of the Choral Union took place after the Concert, when Sir Donald Matheson, an old and highly esteemed friend of the Union, presided over a large gathering.

Considerable interest centred in the programme drawn up for the last Classical Concert of the series, on the 18th ult. Mr. Mark Hambourg essayed Schumann's Concerto for pianoforte and orchestra with a fair amount of success. He has yet a good deal to learn, but nature has apparently endowed him with the "spark." The orchestral pieces in the programme included fine performances of Brahms's Symphony in D (No. 2), the Prelude to "Lohengrin," and Beethoven's "Leonora" Overture (No. 3). At the close of the last-named work Mr. Kes had a cordial recall on his last appearance at a Classical Concert. The vocalist was Mrs. Katharine Fisk.

The plebiscite Concert was announced to take place on Saturday evening, the 22nd ult., when the following, amongst other pieces, showed the results of the voting: Schubert's "Unfinished" Symphony, "Tannhäuser" Overture, Delibes's "Sylvia," and "Introduction to the Third Act of Lohengrin." But the whole selections show, indeed, the "people's will" on perfectly familiar lines, and one may well ask is it worth renewing an oft-told experience? On this occasion the orchestra made its last appearance for the season.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The appointment of Mr. F. H. Cowen to the conductorship of the Philharmonic Society has been received in all quarters with unalloyed satisfaction. The extreme probability of his accession to the post was foreshadowed in our Liverpool letter a couple of months ago as the result of that "wish" which was "father to the thought" in the minds alike of the band, chorus, and auditors who regularly attend these Concerts. As has been stated in the daily papers, Mr. Cowen also succeeds to the conductorship of the Hallé Concerts in Manchester, and thus the one orchestra which has for so many years past done duty in the two great Lancashire cities will be kept together, to the great advantage of both. Outside the special circle affected by the Concerts which he will be called upon to conduct, the advent of Mr. Cowen to these parts will be greeted with the heartiest welcome. As President of the Liverpool Musical Club during the period of its greatest vitality and before it became practically absorbed in the Incorporated Society of Musicians, the new-comer had been the friend of all the local professional men of his own calling. His repeated presence, and the production of his operas at the Court Theatre by the Royal Carl Rosa Company, had brought him into the happiest touch with another large section of the public, and his expected partial residence in this district will be as essentially good for the cause of art as it will be popular with all classes of musical people.

The two Concerts given by the Philharmonic Society during the past month included in their respective programmes the "Choral" Symphony of Beethoven and that by Tschaiikowsky in E minor (No. 5). The performance of the first-named work, though it revealed the weak spots in the chorus, and notably among the sopranos thereof, proved in all other respects a triumph for all concerned; and that

of the modern composer was, because of its purely self-contained orchestral character, even better. The appearance of Mr. Cowen for the first time as permanent conductor took place on the 18th ult., and was marked by an ovation. The whole of the chorus and the occupants of the galleries, together with the greater part of the usually undemonstrative holders of private boxes and stalls, rose and applauded the new-comer in the heartiest manner, and again was enthusiasm manifested at the close of the Symphony and an excerpt from the familiar "Language of Flowers." Two more Concerts remain of the present season, one at least of which the late Sir Joseph Barnby had been engaged to direct while the appointment of conductor was still only placed in commission.

Much comment and not a little regret has attended the recent disposal of the Royal Court Theatre to other management. For many years past the building has been regarded not only as the most valuable asset, but as the home and headquarters of the Carl Rosa Company, and its ultimate destination is not unnaturally regarded with extreme interest and at least an equal amount of anxiety. It is stated, however, that the theatre will be conducted in future on similar lines to those hitherto followed, and that the public may rely upon being treated to the best of everything. It is to be hoped that all these promises will be carried out, and with the high-class management now promised, such is pretty sure to be the case; but it is regarded as an ominous sign that pantomime is again to take the place of grand opera next Christmas. In the meantime the regular Carl Rosa season, postponed from its customary place at the end of December, is now running its course—though the latter is limited to only about half its previous length—and an assurance is given that in future, as in the past, opera will form an important part of every year's engagements.

The Orchestral Society under Mr. A. E. Rodewald gave at its third regular Concert of the season Beethoven's Symphony (No. 8) in F, with very excellent effect, and the same fine body of performers is announced for other Concerts at the Philharmonic Hall later on. One of these is in connection with the winter evenings entertainments and the other for a charitable object. The Società Armonica, with Mr. W. C. Cafferata again in the conductor's seat, on the 11th ult. essayed Schubert's Symphony in C major. At the Sunday Concerts the orchestra, augmented for both occasions to the number of ninety, gave, on the 2nd and 9th ult., under Mr. W. I. Argent, Berlioz's "Fantastic" Symphony and a good selection from the works of Wagner.

The members of the Schieber Quartet have been more than usually successful this season, and their most recent appearance, on the 15th ult., placed once more in evidence the high condition of excellence reached by them and which, indeed, reminds the older race of Concert-goers of that wonderful organisation, consisting of Joachim, Vieuxtemps, Webb, Ries, Paque, Piatti, and others, from whom were recruited the Quartets of the Monday "Pops" at St. James's Hall nearly half-a-century ago. Mr. Theodore Lawson gave an excellent Chamber Concert on the 24th ult., the Quartet engaged being equal to all requirements. At Dreapers' Rooms the customary *Matinées* have been in progress, under the direction of Mr. S. Vickers, who is now the manager in residence. Recitals have been given during the past month by Messrs. de Greef, Stavenhagen, and Saunders.

Messrs. Harrison have given another of their Concerts, with quite a host of vocal and instrumental notabilities, whose individual performances, as usual, formed the chief attraction; and on similar lines the Saturday evenings of Mr. T. Shaw have been running their course.

The Music School, which for four years had pursued its work under disastrous conditions, owing to its outgrowing the building in which it was first established, has entered upon a new lease of life at the premises of the late Art Club, which time-honoured Institution last year unfortunately had to be wound up. The building in question is one of the best of its kind for the purposes to which it is now put that could be found in the kingdom. It possesses a very fine concert-room as well as every other accommodation, and is in the most important residential part of the city.

During the past month Organ Recitals at St. George's Hall have been given by Mr. Claude Ridley and Mr. E. T. Drifford, of Liverpool; Mr. H. W. Watson, of the Crystal Palace; Mr. J. H. England, of Leeds; and Mr. A. D. Currie, of Stirling. It is to be regretted that Mr. W. T. Best is lying most dangerously ill at his residence at Broad Green, near Liverpool.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE appointment of Mr. F. H. Cowen to succeed Sir Charles Hallé as director of the orchestra which has played so large a part in the remarkable development of a taste for high-class instrumental music in this part of the country, has given the greatest satisfaction to all those who were beginning to realise the necessity to re-establish that uniformity of control which, during nearly forty years under one conductor, had brought the *corps* into such a high state of efficiency. Our new chief has already shown that there is no danger of his allowing any carelessness among his forces, or of suffering us to yearn for that blending of effects and balance of tone to which we have been accustomed. The last Concert in January was remarkable not only for an absolutely perfect rendering of the *Scherzo* from Mendelssohn's "Midsummer Night's Dream" (which, strangely, had been kept out of hearing for some seventeen years) and of the "Egmont" and "Tannhäuser" Overtures, but through the introduction of the "Welsh" Symphony of the conductor, which, having been written in 1884, was very curiously charged by a confused local critic as being "reminiscent of some of Dvorák's devices," as well as being "based upon national melodies." If the lovely second subject in the opening *Allegro* is a national tune, the principality is even richer in the possession of musical gems than most people imagine it to be.

The performance of the "Francis" of Edgar Tinel, at the fifteenth Concert, was eagerly looked forward to as the one important choral novelty; and it is a pity that the performance suffered so greatly from many unforeseen circumstances as to cause a wonder how at any one of our provincial festivals four or five works could be undertaken in one week. The outline and scope of "Francis" were fairly discussed in THE MUSICAL TIMES of last October, so that it is unnecessary to enter into any detailed description of the plot. That M. Tinel has talent, industry, and ambition is evident; and he succeeds in impressing us with such an admiration for his earnestness and zeal as to kindle a hope that the time may come when, with far more moderate labour, he may be able to produce immensely higher results.

The sixteenth Concert of the series was rendered specially attractive by the re-appearance of Mr. Willy Hess, who played, in masterly fashion, Spohr's D minor Concerto and other pieces; and by the pianoforte performance of Madame Frickenhaus. Fortunately, Madame Alice Lamb was at hand ready to fill the gap caused by the indisposition of the expected vocalist, and to display a voice of somewhat limited compass, but of excellent quality, and such refinement of taste as led her to select Cowen's little gem, "Snowflakes," and Lassen's equally charming "All Soul's Day," and to interpret both with the requisite simplicity and delicacy. Mr. Brodsky conducted with energy and watchfulness, securing for Tchaikowsky's Fantasie-Overture "Romeo et Juliette" quite as good a presentation as it deserved.

It certainly was disappointing that M. Tafanel was unable to come over from Paris to conduct the Concert on the 20th ult., but with M. Brodsky at hand no difficulty could possibly be felt; and the "Jupiter" Symphony, with Weber's Overture, "Der Freischütz," were very happily rendered; while the re-appearance of Dr. Joachim was sufficient to crown the evening with glory. In no work is the veteran violinist heard to greater advantage than in the Concerto of Beethoven, for the greater portion of which his massive breadth of style eminently fits him. Miss Sarah Berry is rapidly advancing in the public estimation; but she still has a passive style of singing which might, with gain, be occasionally shaken off.

For their third Subscription Concert, Messrs. Harrison, in conjunction with Messrs. Hime and Addison of this city, depended mainly upon the attractiveness of Mr. Ben Davies and Mr. Andrew Black, although other soloists and the Royal Welsh Ladies' Choir assisted. The third programme of Dr. Watson's choir was rich in that class of concerted music in which the "Vocal Society" delights; and a pleasant tribute was paid to Dr. Hiles by the excellent singing of his prize glee, "Hushed in Death."

In spite of the rivalry of the many pianists of unquestionable ability now competing for public favour, Mr. De Greef is establishing himself in the esteem of those able to appreciate the versatility of talent which he displays, combined with adequate executive dexterity and with considerable depth and fervour of expression. We are also grateful to him for avoiding many pieces which have of late appeared in almost every programme with tiresome persistence. He has not played here the "Carnival" or the "Papillons" of Schumann, and he has touched the rhapsodic effusions of Liszt as lightly as is possible in these days.

Of Chamber Concerts we have had two peculiarly interesting—that of Dr. Carl Fuchs at the Schiller Anstalt, with an admirable quartet party, giving the C sharp Minor (Op. 131) of Beethoven, and with Mr. Bispham as vocalist; and that of Mr. Edward Sachs, at the Concert Hall. The Manchester Philharmonic Society, of which Mr. G. W. Lane is conductor, announces that at its annual *fête*, July 4, held, as usual, in the Botanical Gardens, Dr. Hiles will have to adjudicate at a contest of male-voice as well as of mixed-voice choirs.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

So successful was the performance of "Israel in Egypt" given by the Gateshead Choral Society in December that the committee resolved to give the work a second performance, of a popular character, and this took place in the Town Hall, Newcastle-on-Tyne, on the 5th ult. A uniform price of one shilling was charged for admission, with the result that the large hall was crowded in every part and many people were unable to obtain admission.

The great success of this Concert suggests that there is a good opening for popular performances of standard choral works in large provincial towns. In Newcastle-on-Tyne there have been comparatively few opportunities in recent years of hearing important works for voices and orchestra, and it has been generally thought that the taste for such works has been gradually declining. It would appear, however, that the masses are ready and eager to show their appreciation for such works if they can be brought within their reach pecuniarily.

A Popular Concert was given in the Town Hall, Newcastle, on the 8th ult. The artists were Madame Goddard, Madame Burelli, and the Westminster Singers: Messrs. Walter Coward, Charles Ackerman, Harper Kearton, and W. H. Brereton. Miss Kate Liddle presided at the pianoforte.

At the Harrison Concert in Sunderland, on the 3rd ult., the Royal Welsh Ladies' Choir, under Madame Clara Novello Davies, created much enthusiasm. The other artists were Madame Gomez, Mr. Ben Davies, Mr. Andrew Black, Miss Ethel Barns (violin), Miss Ten Have (pianoforte), and Mr. Speaight (accompanist), all of whom were eminently successful in their efforts.

A performance of Haydn's "Creation" was given in Tower Hill Church, Wooler, on the 21st ult., by the newly-formed Wooler Choral Society, under the conductorship of Mr. C. Stanley Wise. The principals were Madame Strathearn, Mr. E. Kemp, and Mr. D. Harrison. The assistance of the Alnwick Orchestral Society was secured for the occasion, and the performance passed off very successfully.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

BURSLM—the mother town of the Potteries—(thanks to Messrs. Basil Stuart and M. Hall) now possesses a theatre, and on January 27 the Mayor and Corporation

attended the opening performances by the Neilson Opera Company. The crowded audiences heard some excellent singing by principals and chorus. The venture has been a financial success.

Mr. D'Oyly Carte's Company occupied Hanley Theatre Royal for fourteen nights last month, and the "Vicar of Bray" was performed for the first time in this district.

On the 6th ult. "Judas Maccabeus" was performed, by orchestra and chorus of 150 performers, at Tunstall Jubilee Chapel. Mr. R. A. Binnall conducted, and the principals were Madame Conway, Miss Eardley, Mr. Hamlyn Crimp, and Mr. C. Meir. The chapel was crowded on the occasion.

A new choral organisation—the Wolstanton Choral Society—made its public appearance on the 13th ult., selecting Macfarren's "May Day." Although numerically small, evidence of sound and skilful training was given, and Mr. Blaikie (conductor) is to be complimented upon the success.

The Meakin Concert authorities engaged the Royal Artillery Band for their fifth Concert, on the 10th ult., at the Victoria Hall. The performance of this famous band (under Cavalier L. Zavertal) was an "object lesson" to the numerous bands of this district. Miss Hannah Jones and Master Ford rendered the vocal pieces of the programme. Mr. Sherratt accompanied.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

MR. E. H. MOBERLY is a tower of strength to the cause of high-class music in Wilts and Hants, and the Concerts of the Test Valley Musical Society, under his conductorship, are always amongst the most important events of the season. The Concerts given on the 10th and 11th ult., at Salisbury and Winchester, were not less interesting in their way than any which had preceded them. No great choral work had been selected for performance, but the fine choir of the Society had ample opportunities for the display of its powers in the opening chorus of Brahms's Requiem, and in the Hymn of the Spirits of Arimanes, from Schumann's "Manfred." Part-songs by Leslie, Stanford, and others were also rendered to perfection. The string orchestra, a special feature of these Concerts, was heard to great advantage in Handel's Concerto Grosso (No. 7), an Elegie by Tschaikowsky, and Grimm's Suite in canon form (Op. 10). The tone of the strings was admirable, and the attention to light and shade quite remarkable. Miss Montagu was the solo vocalist at each Concert, and Mr. Moberly conducted with his usual ability and judgment.

The Sarum Choral Society's Concert, on January 28—too late for detailed notice last month—was successful enough to justify reference to it now. A well-chosen selection of Handel's choruses, chiefly from "The Messiah," interspersed with vocal solos from the same master's oratorios, made up an interesting programme. The choral singing was very good throughout, and the solo vocalists, Miss Kate Cherry and Mr. Walter Foreman, acquitted themselves in a thoroughly satisfactory manner. A capable orchestra was led by Mr. F. L. Bartlett, Miss Aylward presiding at the pianoforte and Mr. E. W. Naylor doing good service at the organ. Pianoforte solos by Purcell and Scarlatti were also played by Mr. Naylor. Mr. W. T. Bowey conducted.

Cowen's cantata "St. John's Eve" and Van Bree's "St. Cecilia's Day" were performed by the Marlborough Choral Society, on the 17th ult., in the Town Hall. The chorus, consisting of about fifty voices, did full justice to its share of each work, and the solos were well sung by Miss Katie Thomas, Miss Beatrice Chambers, Mr. Ralph Peyton, and Mr. Arthur Shillito. Miss Greenland officiated as accompanist, and Mr. W. S. Bambridge was the conductor. Handel's "Samson" has been chosen as the next work to be put into rehearsal by the Society.

At Swindon the Harmonic Society, under the conductorship of Mr. George Whitehead, gave an excellent performance of Cowen's "Rose Maiden," on the 12th ult., in the Corn Exchange.

The appearance of the Hungerford Choral Society on the 5th ult. was a very satisfactory one, upon which the conductor, Mr. T. Webb, is to be complimented. Macfarren's cantata "May Day" and Jensen's "Feast of Adonis" formed the chief features of the programme, and the manner of their performance reflected great credit on all concerned. Miss Wells and Miss Dolton undertook the solos, the part-song in "May Day" being sung by Miss Wells, Mrs. Stuart Higgs, Mr. Hawkins, and Mr. Camp. Mr. J. S. Liddle played a violin solo, and a small but capable orchestra added considerably to the success of the Concert.

The Calne Musical Society gave a Concert in the Town Hall, on the 18th ult., when Gaul's "Holy City" and Cowen's "Rose Maiden" constituted the programme. The principal vocalists were Miss Monk, Miss Holbrook, Mr. A. Castings, and Mr. Jackson, and Mr. W. R. Pullein conducted.

The Westbury Philharmonic Society gave a miscellaneous Concert on the 4th ult., at the Laverton Institute. Gounod's "By Babylon's Wave," in the first part, and Dr. C. H. Lloyd's choral ballad, "Allan-a-dale," and Eaton Faning's "Song of the Vikings" in the second part, were admirably sung; and the orchestral numbers, including the *Andante* from Haydn's Symphony in D, were not less satisfactorily given. Miss Ada Potter and Mr. Alfred Wetten were the solo vocalists, and Miss Roe presided at the pianoforte. Mr. Alfred Foley conducted.

Romberg's "Lay of the Bell" was selected by the Melksham Choral Society for performance at the Concert which took place on January 30, under the conductorship of Mr. E. Nunn. The principals were Miss Eva Stratton, Mr. A. Marston, and Mr. Fritz Marston, and the band and chorus numbered about seventy performers. The Society has already set to work upon "The Revenge," which is to be performed at the next Concert.

The final arrangements for the Bournemouth Musical Festival, which is to take place this month, have been made, and the following vocalists have been engaged: Miss Gertrude Izard, Miss Greta Williams, Mr. Charles Chilley, and Mr. Henry Bailey. Mr. Charles Fletcher will lead the orchestra, and Mr. Cowen and Dr. Bridge will conduct their own works. The members of St. John's Choral Society gave a performance of Gaul's cantata "Israel in the Wilderness," in St. John's Church, Bournemouth, on the 4th ult. The solos were taken by Mrs. Robbins, Mr. Williams, and Mr. Robbins; the accompaniments were played on the organ by Mr. H. Holloway, and Mr. W. Lee conducted. The Boscombe Philharmonic Society, which has for its conductor Dr. W. E. Thomas, is in a flourishing condition, and the Concert, which took place on January 29, furnished unmistakable evidence of the fact. The programme was made up of selections from "The Messiah," twenty-five of the best-known numbers of the oratorio being given. On the part of the chorus, which numbered about eighty, there was a precision of attack and a confidence which told plainly of much conscientious study and careful rehearsal. The orchestra was a strong and efficient one, and did full justice to the Overture and Pastoral Symphony, as well as to the accompaniments. Miss Buckley, Miss Annie Wilson, Mr. Lloyd Chandos, and Mr. Tufnail were the principal vocalists.

The Southbourne Musical Society, of which Mr. Macklin is conductor, made its appearance on the 10th ult., with a miscellaneous programme, including Dr. Vincent's vocal fantasia on National Airs, and part-songs by Mendelssohn, Macrione, and Barnby. A small orchestra was led by Mr. Payn, and some excellent songs and violin solos were given by ladies and gentlemen of the locality. The Concert given by the Poole Musical Association, under the conductorship of Mr. Gerald Lee, on the 14th ult., was of a miscellaneous character, a prominent feature being Hamish MacCunn's choral ballad "Lord Ullin's Daughter," and a selection of part-songs and madrigals. Mrs. Gerald Lee, Miss Charlotte Dickens, Mr. Herbert Sims Reeves and Mr. Arthur Thorne also contributed to the programme.

A Concert was given in the Abbey Hall, Romsey, on the 11th ult., by the members of the Abbey Congregational Choir, augmented for the occasion. Sir Joseph Barnby's cantata "Rebekah" formed the first part of the programme,

the solos being taken by Miss Jessie Scullard, Mr. S. M. Boyle, and Mr. James Read. The work was well rendered and highly appreciated. The accompaniments were played by Mrs. G. C. Ely and Miss Maynard. Mr. W. Summers conducted.

The Lymington Choral Society gave a good performance of T. Mee Pattison's cantata "The Ancient Mariner," on the 11th ult., to a large audience. The solo vocalists were Madame Newling, Miss Edith Bower, Mr. F. H. Noyes, and Mr. W. G. Snook; and the accompaniments were played by Miss Edith Elliott and Mr. C. A. Frecknall. The conductor, Mr. H. G. Frecknall, is to be congratulated upon the complete success of the Concert.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

So far as quantity goes, Leeds has not been badly supplied with music during the past month. Of some nine or ten Concerts that have to be chronicled, however, more than half the number were no more than popular musical entertainments, of but little artistic importance. One of the most interesting events has been the twenty-fifth anniversary Concert of the Leeds Philharmonic Society, an institution which has done much for choral music in the town, producing many important works, in addition to the stock pieces that are necessary to the existence of such a society. Unfortunately, however, it has fallen upon evil days, entering upon the present season under a load of debt, and with the disadvantage of beginning work under a new conductor, whose appointment has been the subject of much adverse comment on the part of resident native musicians. Their patriotic instincts revolted at the introduction of a foreigner into the town. And now a rival Society, under the conductorship of a local musician, the organist of the Parish Church, has been formed, and is about to begin operations. Though any spirit of opposition is earnestly disclaimed by its promoters, it remains to be seen whether a town that has barely maintained one society will be able to support two. A programme, interesting to both the general public and the musician, attracted a large audience to the Concert on January 22. In Sullivan's "Golden Legend" Miss Emily Davies, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. Watkin Mills were the soloists, and a work so familiar to all concerned in its performance went with the zest and spirit that might be expected. The first half of the programme was given up to a Purcell celebration—rather tardy, but not the less welcome. A much abbreviated version of his "St. Cecilia" Ode of 1692, in which the contralto solo, "The Fife," was taken by a member of the chorus, Miss H. M. Atkinson, was followed by some really interesting solos. Mr. Watkin Mills gave the fine air "Arise, ye subterranean winds," which he sang most forcibly; Miss Emily Davies chose a wonderfully expressive soprano air from "Dido and Aeneas," and Mr. Chandos the popular "Come, if you dare." Mr. Beyschlag conducted with much ability, entering into the spirit of the music more thoroughly than on the other two occasions since his appointment. Within a fortnight during the past month two of the Subscription Concerts have fallen. On January 29 the string quartet of which Mr. Gompertz is leader showed the perfection of their ensemble in a Quartet by Smetana ("Aus meinem Leben," in E minor), and, together with Mr. Borwick, in Schumann's popular Pianoforte Quintet. Mr. Borwick's playing of solos by Chopin, Rachmaninoff, and Liszt was very fine, and marked by a warmth of expression not always noticeable in his performances. Mr. Bispham was, as vocalist, emphatically the right man in the right place. On the 12th ult. the brilliant virtuosity of Mr. Burmester and Mr. Frederick Dawson, tempered by the reticent singing of Miss Sarah Berry, were the leading characteristics of the Concert. Mr. Burmester gave a fine reading of the Seventh Concerto of Spohr, playing the slow movement with remarkable warmth of expression. An enterprise of importance to Leeds was begun on the 8th ult., when the Leeds Permanent Orchestra gave its first Concert. An institution more valuable to the town can hardly be imagined than a body of permanent professional musicians, who,

constantly playing together, should soon be able to surpass the best manned "scratch" bands. Under Mr. Benton's conductorship a programme of fairly familiar music, of which the "Tannhäuser" Overture was perhaps the most exacting piece, was very satisfactorily performed. Mr. G. W. Buckley played two movements of Mendelssohn's Violin Concerto, and Miss Edna Thornton and Mr. William Thornton were the vocalists. On the 10th ult. Mr. Gordon Heller, a local teacher of singing, gave a Concert, at which the excellence of his teaching was demonstrated by the efforts of seventeen pupils, whilst the severity of his taste was shown in the high character of their songs. Miss K. Brigstocke was the pianist, and played pieces by Schumann and Chopin with good taste. On the 14th ult. Miss Cover gave an interesting Concert in aid of charity. A choir, got together for the occasion, took part in Mendelssohn's "Lorelei" and Gade's "Spring Message"; Miss Emily Shinner was the solo violinist and Miss Cover the solo pianist. At Mr. Whitelock's Subscription Concert, on the 17th ult., Madame Fanny Moody, Mr. Charles Manners, and Mr. Wills Page were the vocalists, and Mr. Christensen was the pianist, in a programme that calls for no criticism. Nor could the "Musical Evening" of the Messrs. Haddock, on the following day, be regarded as of any special moment, save that it introduced in Mr. Calamani an accomplished young violinist new to Leeds. The vocalists were Miss Rosa Travis, Miss Alice McFarlane, Messrs. John Child and Stanley Cook; and Mr. Arthur Ayres played pianoforte solos by Chopin and Liszt in artistic style.

At Bradford the Permanent Orchestra has given two more Concerts. On January 25 Mr. Dunn's masterly playing of the Beethoven Violin Concerto was the chief feature of the programme, which also included the "Tannhäuser" Overture, now in danger of becoming hackneyed, and Mr. Hamish MacCunn's graceful Overture "Land of the Mountain and the Flood." Miss Maggie Purvis was the vocalist. On the 7th ult. Mr. Burmester appeared at the fifth Subscription Concert. Not even his phenomenal playing could make Paganini's First Concerto other than tedious, and the best thing in the programme was Tschaikowski's F minor Symphony, a fine performance of which was given by the Hallé band, under Dr. Stanford's able conductorship. Wagner's "Faust" Overture, too, came by way of a novelty, and was, therefore, the more welcome. Miss Janson was the vocalist. The Bradford Harmony Society, whose business is the cultivation of chamber music, gave a Concert on the 3rd ult. Smetana's Pianoforte Trio (Op. 15) and Brahms's Violin and Pianoforte Sonata in G (Op. 78) were the principal things in the programme, the players being Messrs. Müller (violin), Giessing (violoncello), and Oppenheim (pianoforte).

Of two Subscription Concerts at Huddersfield, one might be more appropriately styled an entertainment, the entertainer being Mr. George Grossmith. On the 11th ult., however, an Orchestral Concert was given by the Hallé band, under Dr. J. C. Bridge's conductorship. Dr. Bridge's "Chester" Symphony, written for the Chester Festival of 1894, was capitally played, and Mr. Brodsky gave an exceptionally fine reading of the Mendelssohn Violin Concerto. The rest of the programme does not call for detailed notice, but mention must be made of the able singing of Mr. John Browning. Lady Hallé and Mr. Leonard Borwick's admirable playing was the feature of the third of the Halifax Subscription Concerts, on the 5th ult.; Max Bruch's beautiful G minor Concerto was superbly played by Lady Hallé, and Mr. Borwick gave a most sympathetic reading of the Etudes Symphoniques of Schumann. On January 28 the Wakefield Chamber Concerts were resumed. The Gompertz Quartet gave a remarkably fine performance of Tschaikowski's Quartet in D (Op. 11), and were also heard in Schumann's Quartet in A (Op. 41, No. 3) and the Scherzo from Cherubini's in E flat. Messrs. Gompertz, Kreuz, and Ould contributed solos for their respective instruments, and Miss Edith Miller sang with much dramatic feeling and intelligence. The time has hardly come for the rush of choral performances, but a couple of early ones have to be chronicled. On the 17th ult. the Bramley Choral Society, under Mr. Alfred Benton, gave Mendelssohn's "Hymn of Praise," Miss Sellars, Miss

Thornton, and Mr. Tom Childs being the soloists. And on the same evening the St. Cecilia Society, of Harrogate, also gave Mendelssohn's popular *Symphony Cantata*, coupled with Professor Stanford's "Revenge." Mr. J. S. Jones was the conductor, and the solos were sung by Miss Wilby, Mrs. Holgate, and Mr. Charles Ellison. The programme also included movements from Symphonies by Beethoven and Schubert, and a Suite for orchestra by Mr. Guy S. Jones, composed specially for the Society.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

At the Opéra here it is the familiar old works which are most frequently performed. On the 3rd ult. Donizetti's "La Favorita" was revived, with Madame Deschamps-Jehin and MM. Alvarez and Renaud in the principal parts. Although considerably faded now-a-days, this class of music still has its admirers among a section of the public.

The Opéra Comique treated us to a *reprise* of Rossini's "Il Barbiere" on January 25, and on the 10th ult. we had the *début* of Mdlle. Marie Garnier in "Lakmé." Her voice, although a little thin, told well in the more tender passages. The first performance here of "Le Chevalier d'Harmenthal," by Messager, has been delayed, as the work has had to undergo revision.

As regards the Lamoureux Concerts, and those of M. Colonne, the interest attaching to first performances of new works has recently been wanting here, the two eminent conductors having confined themselves to repeated performances of Berlioz's "La Damnation de Faust," which work continues to attract crowded audiences, and the success of which appears to be incapable of becoming exhausted. The Lamoureux Concert of January 10, however, included a first hearing of a poème lyrique by M. Henri Luty, entitled "Stella," set to verses by Victor Hugo, and sung by Mdlle. Passama; a somewhat monotonous composition. At an extra Concert, given on the 13th ult., M. Lamoureux, for the first time, relinquished his conducting *bâton* in favour of M. Safonoff, the director of the Moscow Conservatoire, who conducted the Fifth Concerto in E flat of Rubinstein, in which M. Lhévinne, a pianist of very great talent, played the solo part. From this circumstance it has been surmised that, after his visit to London, M. Lamoureux would probably go to Russia with his entire orchestra—a conclusion which is at least as premature as such an undertaking would be difficult of realisation.

The Concert of January 10, at the Opéra, was devoted to the young, the very young, musicians, and the general impression was that an artistic enterprise of such importance should be placed at the service of talent of somewhat more pronounced maturity. M. Büsser, in a suite superscribed "à la villa Médicis," and M. Hirschmann, in an orchestral suite, gave proof of talent and of a happy flow of melody. M. Bachelet showed himself a rather more experienced musician in his "Songe de la Sulamite," some portions of which are decidedly interesting. A great success was achieved by the "Prologue" to "Françoise de Rimini," to which the composer, M. Ambroise Thomas, was listening in one of the boxes, receiving an ovation on the part of the audience, which proved to be the last in his long career. At the Opéra Concert of the 9th ult. the programme included M. Lefebvre's "La Sainte Cécile," a very estimable work, no doubt, but somewhat deficient in individuality; the "Poème Carnavalesque" of M. Silver, which seemed to lack the proper spirit; the fine "Rhapsodie Cambodgienne" of M. Bourgault-Ducoudray, which produced an excellent effect; "La Belle au Bois dormant" of M. G. Hue, which contains some very fine parts, one of them, "l'oiseau bleu," being encored; and, finally, a march, with chorus, by Madame de Grandval.

M. d'Harcourt has abandoned the Concert undertaking which he has carried on during the last four years, on account of differences between himself and his orchestra. He is a Society man, very wealthy, and passionately fond of music, which latter taste led him to the building of a Concert-room where he might himself conduct his own orchestra. Finding the enterprise to cause him rather more unpleasantness than pleasure, he withdraws from it, as he has an undoubted right to do.

The Concerts of chamber music here occupy an important place; their number is very great, and they are all interesting! We may instance those of M. Lefort, where Brahms's "Sérénade inutile" was recently greatly applauded; of M. Philippe, where a first performance of the Sonata for pianoforte and violoncello by Bernard has just been given; of M. Parent (Trio by Le Borne); of M. Nadaud (first performance of a "Quintet Fantasie" by Alary); of the Société pour instruments à cordes et à vent (Nonetto, by Naumann, and Otter, with pianoforte, by Rubinstein). Then there are the Concerts of M. Lederer, solo violinist of the Lamoureux Concerts; those of M. Feesch, a very gifted young violin player; of M. Mendels, with his Concerts intended for students, &c.

As for the pianists, they would, could they be mustered together, form an imposing *corps d'armée*. Amongst their number we will mention M. Stefanski (American), M. Scriabine (Russian), M. Lockwood (American), M. Schousboe (Danish), M. Litta, M. Lhévinne (Russian), M. Livon (from Marseilles)—all have won the favour of the public, all are applauded, all attract full houses. Particularly interesting, on account of its specialty, was the Concert devoted to compositions for two pianofortes given by M. Paul Brand; as was also that given by Mdlle. Pollack, a young pianist, pupil of Madame Hainl-Poitevin, who may henceforth be ranked amongst our best performers on that instrument.

M. Vidal has been appointed *chef d'orchestre* at the Opéra, in the room of M. Malier de Montjan, who has resigned.

M. Fissot, whose death has recently occurred, will be replaced in the pianoforte professorship he held at the Conservatoire by M. Pugno, who, on his part, will be succeeded by M. X. Leroux in the class for harmony. The death of Ambroise Thomas is noticed at length in another column.

MUSIC IN AUSTRALIA.

(FROM A CORRESPONDENT.)

Music is making good progress in Melbourne. On December 17 Sterndale Bennett's cantata "The Woman of Samaria" was performed in the School Hall, by the combined choirs of the South Yarra Presbyterian Church and the South Yarra Musical Society, under their conductor, Mr. Thomas J. Hammond. The solo work was entrusted to Miss Alice King, Miss Marion Porritt, Mr. E. G. Maddocks, and Mr. Thomas Watson; and the accompaniments, arranged for pianoforte and harmonium, were efficiently played by Miss Charlotte Stokes and Mr. Romanis. The second part of the programme contained, among other pieces, Heller's "La Truite," pianoforte solo, played by Miss H. Thompson; Mozart's cavatina, "Porgi amor," artistically sung by Miss Alice King; and the Bridal Chorus from Wagner's "Lohengrin."

The performance in the Cathedral, on December 20, of Spohr's "Last Judgment" attracted a very large congregation. The choir was augmented for the occasion and sang with accuracy, precision, and intelligent expression. The solos were entrusted to Masters Elcoate and Daniell, Messrs. W. F. Wyatt, F. Clutsam, and H. Rose. No little of the success of the interpretation was due to the skill displayed by Mr. Ernest Wood at the organ. The Cathedral was again crowded on Christmas Eve, when, in addition to excerpts from Handel's "Messiah," several carols were sung, which doubtless revived in the listeners many pleasant memories of the "Old Country." Mr. Wood again proved himself a master of his instrument by his performance of organ solos by Best and Guilmant.

The annual Christmas Concert by the Royal Metropolitan Liedertafel took place on December 23, in the Athénæum, in the presence of a highly appreciative audience. Carols formed a considerable portion of the programme. Solos were admirably sung by Messrs. Rendall, Rose, and W. A. Chamberlin. Herr Hattenbach contributed violoncello solos, and the renderings by the St. Paul's Cathedral Vocal Quartet Party were deservedly much applauded. Mr. E. Ward conducted with his usual skill, and shared, with Mr. G. B. Fentum, the duties of accompanist.

The Malvern Choral Society, Victoria, eclipsed all its previous efforts at the Concert given on December 20, at which Cowen's "St. John's Eve" was performed, assisted by an orchestra, with Mr. S. A. Ralph as principal. The solo parts of the cantata were sung by Miss Stirling, Miss Catomore, Mr. S. Hall, and Dr. H. Murray, all of whom acquitted themselves with great credit. The choral portions of the work were excellently rendered, and the prolonged applause at the conclusion testified to the satisfaction the performance had given. Mr. J. Hasler conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE week within which this letter is written will be the last of the regular season at the Metropolitan Opera House, and the list of works to be given will fittingly close a season which, in spite of some defects heretofore alluded to, has no doubt fulfilled all anticipations. The final week began on Sunday evening, the 9th ult., with a performance of Berlioz's "Damnation of Faust," which was considerably the best attempt at oratorio given at the Metropolitan this winter, with the solo parts allotted to Madame Nordica and Messrs. Lubert, Castelmary, and Plançon. "Die Meistersinger" (in Italian), "Les Huguenots," "Faust," and "Carmen" will follow, and then the rather jaded and pampered opera-going public of New York will have a short period of rest preparatory to the opening of the Damrosch Company (now in Boston) with a season of German opera early in March. This latter season will include "Tristan und Isolde," "Siegfried," "Götterdämmerung," "Tannhäuser," "Lohengrin," "Meistersinger," "Fidelio," and Mr. Damrosch's "Scarlet Letter."

In orchestral work probably the most important of recent events was the last Concert of the Philharmonic Society, when Tschaikowsky's first Symphony received a most able and enthusiastic rendering for the first time in New York. The Boston Symphony Orchestra has continued its visits, and the Kneisel and Dannreuther Quartets have had the field of chamber music pretty much to themselves, the latter giving at its last Concert, some three weeks ago, Rubinstein's C minor Quartet, a Prelude and Minuet by Andreoli, and a Quartet by Richard Strauss for pianoforte, violin, viola, and violoncello, with Mr. Paolo Gallico at the pianoforte. Mr. Josef Kovarik, the new second violin of this Quartet, is ably filling the place of his predecessor, Mr. Thiele, though quite a young player. The playing of Mr. Sauret does not seem to have awakened the enthusiasm which it deserves. The fact is, he has made the mistake of visiting America at a time when there were already too many solo violinists here before him, and his classical and dignified style does not seem to be duly appreciated by our capricious and spoiled public. At the seven Concerts to be given at the Metropolitan by the Chicago Orchestra, under Mr. Theodore Thomas, the chief compositions will be Beethoven's Seventh and "Eroica," Tschaikowsky's Sixth, Brahms's Fourth, Schumann's First, Schubert's B minor, and Dvorák's "New World" Symphonies, besides a number of Wagnerian selections. The soloists will be Messrs. Rafael Joseffy, Plunket Greene, Ben Davies, Max Bendix, Bruno Steinidel, Edmund Schuecker, and Madame Materna. Mr. Joseffy, by the way, after a five years' absence from the concert platform, has been playing in Philadelphia and Baltimore with the Boston Orchestra.

Among Concert vocalists, Mr. Plunket Greene is, perhaps, holding chief place at the moment, though very delightful series of Song Recitals by M. Victor Maurel, of the Metropolitan Company, should be mentioned.

This is the season of the year when the waters of Church music begin to be troubled, and already a few important changes, to take effect on May 1, may be noted. One of these is the engagement at the Fifth Avenue Baptist Church of Mr. Harry Rowe Shelley. Mr. Shelley has always been identified with Brooklyn, having at one time been organist for the late Henry Ward Beecher at Plymouth Church. His removal will bring to New York a very brilliant performer and talented composer. He succeeds Mr. Arthur Whiting, who came from Boston last year, and who now retires in order to give his time exclusively to the pianoforte and to teaching. Another important change which is to take place is at the

Church of the Incarnation, at Madison Avenue and Thirty-fifth Street, which is one of the richest and most conservative churches in the city. The music there has for the past fourteen years been in charge of Mr. Arthur D. Woodruff, solo tenor and choirmaster, with an excellent staff of soloists and a most admirable choir of about thirty voices. This fine choir is now to be disbanded to make way for a surpliced choir of men and boys, which will be under the direction of Mr. Warren R. Heddon, who comes from the Church of Zion and St. Timothy. He will also retain control of his present choir with a deputy at the organ. It may be mentioned, in passing, that Mr. Woodruff has just been appointed to conduct the Mendelssohn Glee Club for the balance of the season, in the place of the late Joseph Mosenthal. The Church of the Ascension will also probably re-arrange its musical affairs, removing its choir of men and women from the West gallery to the chancel, and vesting them, with a large new organ in place of the present somewhat inadequate instrument.

An inaugural Recital was given on the fine new Jardine organ in the Church of St. Mary the Virgin, on Sunday evening, the 9th ult., in which Dr. Messiter, of Trinity Church, Mr. R. H. Warren, Mr. C. B. Rutenber, Mr. William C. Carl, Dr. Prentice (the organist of St. Mary's), and others took part.

Within a few days steps have been taken by some of the leading organists of New York towards the formation of a guild of American organists. The objects of the proposed organisation are various, but the principal one is the raising of the standard of instrumental and theoretical efficiency, and the securing of a fuller recognition of the importance of the functions of the organist from church authorities. Some of the best men in the country are engaged in the movement, which bids fair to be one of considerable importance.

In Boston the principal theme just now is the German opera, which is being given there by the Damrosch Company preparatory to its coming to New York. The venerable Handel and Haydn Society gave a performance of Verdi's "Manzoni Requiem" on the 2nd ult., with Professor Parker, of Yale College, at the organ, and Mr. B. J. Lang as conductor. Local accounts give this effort of the Society but scant praise.

The city of Newark, New Jersey, a thriving manufacturing centre, only a half-hour's ride from New York, has a Symphony Orchestra. For many years a good deal of excellent choral work has been done in Newark, its Harmonic Society having maintained an existence for an unusually long number of years—as such organisations go in America—and having always kept up a good standard of selection. The Schubert Vocal Society and a later rival—the Newark Madrigal Society—have also done much exceedingly satisfactory work. But instrumental music has not reached any very vigorous development in Newark, probably because of the nearness of that city to New York, which enables its music-lovers to reach all the best entertainments of the metropolis with very little effort and almost no expense. The inauguration of an orchestra of its own therefore marks a distinct advance in the musical development of Newark, and the programme of the first Concert, given on January 24, including Beethoven's Second Symphony, the Schubert "Rosamunde" music, and a number of miscellaneous selections of good order, makes a creditable beginning.

The resignation of Mr. A. C. Monroe from the presidency of the Worcester County Musical Festival Association, of Worcester, Massachusetts, inflicts a serious loss on that body. The Worcester annual Festivals always reach a high plane, and are especially noteworthy because they are given in a rather small manufacturing city, somewhat removed from any large musical centre. They have been conducted for many years by Mr. Carl Zerrahn, of Boston; but much of the financial prosperity has resulted from the efficient management of Mr. Monroe. The Association shows all debts paid and a trust fund of some 7,000 dollars in the treasury—a singularly good exhibit, under the circumstances—and Mr. Monroe feels that he can now properly retire and devote himself to pressing business engagements. It is to be hoped that the Worcester Society will thrive as well under the management of his successor.

On the 11th ult., at Brixton Hall, Mr. Francis A. Fahy delivered what the programme called a Concert-lecture on "Songs of Irish Life." It differed from an ordinary lecture in that there would have been a prodigiously long Concert left for the enjoyment of the crowded and most appreciative audience even if Mr. Fahy had spoken never a word. Twenty-two songs, most of them of four or five verses, make up a liberal programme in themselves. Interspersed as they were on this occasion by explanatory remarks and anecdotes, they formed a veritable "monster programme" of the good old-fashioned type. The songs themselves were mostly new, fourteen of them being by Mrs. J. Needham, who has already made a name as a composer, as Mr. Fahy has as a writer of Irish songs. The "Four Irish Ballads," as well as the very charming "Irish Lullaby" reviewed in this paper some months ago, were included, as well as several of her most recent efforts—e.g., "The brown round wheel," an effective spinning song with an appropriately whirring accompaniment; "The Queen of Connemara," a spirited boat song; "The Donovans," illustrative—in the Gilbert-Sullivan patter style—of Irish hospitality; "Drinking away," a jovial ditty in praise of Irish beer (!), and sundry others by the same clever composer. With these modern specimens of Irish songs were some old favourites by Thomas Moore and Samuel Lover, as well as several of the clever arrangements of old Irish tunes, by Professor Stanford and Mr. Arthur Somervell. We regret our inability to enlarge upon Mr. Fahy's interesting and frequently amusing remarks anent these specimens of the songs of his country and the traits of the Irish character which they reflect; but the mere synopsis of his Lecture would occupy more space than we can spare. The singers included Miss Mabel Berrey, Madame Belle Cole, Mr. Joseph O'Mara, Mr. William Webster, and Signor Foli.

BACH'S "Passion" music (according to the text of St. John) was performed at St. Anne's, Soho, for the first time this season, on the 21st ult., under the direction of the organist, Mr. E. H. Thorne. It has for many years been the custom at this church, during Lent—a custom originated by the late Sir Joseph Barnby—to give this setting of the story of the Crucifixion instead of the better known "St. Matthew" music. Though less vigorous than its companion, the "St. John" is quite as rich in devotional feeling and pathos, and as fully deserves a permanent home in London, such as it has obtained in Soho. All the orchestral effects designed by the composer are not possible now-a-days, in consequence of some of the instruments for which he wrote having become obsolete; but the general character of the work was preserved by a band numbering nearly twenty. The choruses were well sung, and the solos were ably given by Mr. Sweeney (*Christus*), Messrs. Horncastle and Pennington (the *Narrators*), Mr. Grand, and others. The congregation heartily joined in the chorales. The service was Walmsley's in D minor, and at the close the late Sir Joseph Barnby's hymn, "Jesu, lover of my soul," was sung.

At St. Paul's Cathedral the Festival of the Conversion was celebrated, on January 25, according to custom, by a performance of the greater portion of Mendelssohn's oratorio illustrating the life and mission of the great Apostle. Again the splendid choruses, "Rise up, arise," "O great is the depth," "How lovely are the messengers," and the choral, "Sleepers, awake!" were delivered with unsurpassable effect by the chorus of 250 voices and orchestra of over fifty performers, under the direction of Dr. Martin, the organist being Mr. Macpherson. The soloists were members of the Cathedral Choir. The dignity and devotional feeling pervading "St. Paul," combined with the persuasive power of beautiful (because always appropriate) melody, as usual held spell-bound a congregation filling every portion of the vast Cathedral. The popularity of services of this description is evidently still increasing. Psalms cx., cxii., and cxlvii. were sung to chants by Dr. Crotch, Lamb, and Sir John Stainer respectively, and the setting of the Canticles was by Dr. Steggall.

THE Post Office Musical Society reflected credit upon its taste and judgment by choosing for the principal feature of its Concert at Queen's Hall, on the 10th ult., Mr. John

Francis Barnett's cantata "The Ancient Mariner." This work, first given at the Birmingham Festival of 1867, contains so much grateful music both for chorus and soloists, that it is rather surprising the opportunities for hearing it are not more frequent in the metropolis. The cantata certainly elicited the closest attention on this occasion and was received with marked approval. Madame Annie Buckland so expressively rendered the tender air "O sleep! it is a gentle thing," that it was with difficulty she evaded the demand for an encore. Madame Annie Marriott and Mr. Charles Chilley also ably discharged their respective duties, and Mr. Sydney Beckley (apologised for on the ground of hoarseness) was the bass soloist. The choral and instrumental portions were steadily performed under the *baton* of Mr. Charles Stevens, and Mr. W. A. Soyer was at the organ.

MR. ALBERT FRANSELLA'S new gold flute, manufactured by Messrs. Rudall, Carte, made its public *début* at a Concert given by its possessor on the 7th ult., at the Queen's (Small) Hall. The middle and lower registers of the instrument certainly possess a fine tone, somewhat suggestive of a saxophone, but the instrument must be heard in an orchestra before the artistic value of the adoption of its costly material can be truly gauged. The Concert-giver was heard in Dvorák's Trio in B flat (Op. 21) and in Beethoven's Serenade (Op. 25), but to greater advantage in Goddard's Suite (Op. 116) and in pieces by Chopin, Lefebre, and in two new pieces written for the flute, respectively named "Le Tourbillon" and "Second Impromptu," by Andersen. The vocalists were Miss Regina de Sales and Mr. W. A. Peterkin; the former once more brought forward Purcell's "Nymphs and Shepherds," of which we have heard overmuch of late.

MR. BERNARD FOWLES made an excellent selection of chamber compositions for his Concert on the 15th ult., in the Queen's (Small) Hall. The opening work was Schumann's Sonata in A minor for pianoforte and violin (Op. 105), neatly played by the Concert-giver and Mr. Ernest Hopkinson. The abilities of Mr. Fowles as a solo executant found telling exposition in Ferdinand Hiller's "Modern Suite" (Op. 144), the fifth (*Alla marcia*) of the six movements being rendered with all the requisite point and decision. Mr. Hopkinson's finished performance of Svendsen's Romance for violin was fully entitled to the commendation it obtained. Saint-Saëns's ingenious Variations for two pianofortes upon a theme by Beethoven (Op. 35) was played by Messrs. Ernest Fowles and Bernard Fowles. Imboden's "Wiegelnlied" and "Trennung" derived the utmost advantage from the careful singing of Mrs. Mary Davies.

The Hampstead Popular Concert, held at the Vestry Hall on January 31, brought together for Brahms's Quintet in F those capable executants, Messrs. Ludwig, Collins, Gibson, Hobday, and Whitehouse, who developed all the leading features of the work in a thoroughly artistic manner. The first-named violinist had for solo the *Adagio* from Max Bruch's Second Concerto, a piece excellently qualified to display his command of expression. The pianist was Mr. Leonard Borwick, who distinguished himself in an Intermezzo by Arensky and a Prelude by Rachmaninoff, besides uniting with Mr. Whitehouse in a fine performance of Beethoven's Sonata in A for their respective instruments. Mr. David Bispham did the fullest justice to Dvorák's "By the Waters of Babylon," to a couple of Gipsy Songs from the same pen, and to the voice part in Mr. H. Walford Davies's lofty setting of Browning's "Prospero," with string quartet.

MISS ROSALIND ELLICOTT gave a Concert of her chamber music on the 12th ult., at the Queen's (Small) Hall. Chief interest was perhaps attached to a Pianoforte Trio in D minor, a work which, in common with others by this talented composer, displays loftiness of aim and artistic workmanship combined with considerable melodic charm. The programme also included the Pianoforte Trio in G and the pleasing Sonata in D for pianoforte and violin, which was most effectively played by Miss Sybil Palliser and Mr. Richard Gompertz. The last-named artist, assisted by Miss Ellicott at the pianoforte, also gave an effective rendering of a charming Romance and vivacious Polonaise,

and also took part in the trios with Signor Piatti. Very welcome variety was given by Mr. David Bispham, who sang five songs by the Concert-giver, the best of which was entitled "Aus meinen Thränen." The Concert was largely attended."

THREE of our leading amateur orchestral societies gave Concerts in quick succession at the Queen's Hall during the past month, the Royal Amateurs on the 12th, the Strolling Players on the 13th, and the Stock Exchange on the 18th ult. Of these the last-named was the most interesting of the players maintaining the high standard of efficiency they have reached under the direction of Mr. George Kitchin. The programme included Schubert's bright and Mozart-like Symphony in C (No. 6); Schumann's Pianoforte Concerto, played in a refined, if not very forcible manner by Miss Elizabeth Torrens-Johnson; a new and, on the whole, very effective Overture to "Othello," by Mr. Walter Macfarren, conducted by the composer; and Massenet's ballet music to "Le Cid." The male-voice choir rendered some part-songs with admirable finish, and Mrs. Helen Trust was alike happy in her choice of songs and in their execution.

AT Trinity College, on the 4th ult., there was a Recital by Messrs. H. and G. Saint-George, of compositions for the viol d'amore and viol da gamba, the object being to exhibit the special characteristics of these ancient instruments in suitable music. The oldest pieces for the viol da gamba were an air and saraband by John Jenkins (about 1630) and a musette by De Caix d'Hervelois (dating back to 1683). These proved by no means ineffective works. A series of movements by A. Ariosti (1712) for the viol d'amore and an Adagio by Roland Marais (about 1720) were also particularly interesting compositions. The Messrs. Saint-George manifested complete knowledge of the resources of their instruments and throughout played with feeling. To diversify the programme, Miss Janie Bridges sang (with notable grace and refinement) airs by Cowen and Denza.

THE funeral of Lord Leighton took place at St. Paul's Cathedral, on the 3rd ult., with impressing solemnity. Musicians owe a debt to the late President of the Royal Academy of Arts, for he was the first to publicly recognise music in his office as one of the fine arts. The anthem was "Blessed are they that mourn," set to music by Brahms; Purcell contributed the strains to "Thou knowest, Lord, the secrets of our hearts." Professor Villiers Stanford was drawn upon for a setting of "I heard a voice from heaven" and Beethoven's "Equal" for four trombones was played for the first time at a Church Service in England, by Messrs. Case, Hatfield, A. and J. Matt. The wide views and appreciative musical taste of the late great artist were admirably indicated in the above selection, which was rendered with the utmost impressiveness.

AN international competition has been opened by our Milan contemporary, *Il Teatro*, for the composition of a one-act Opera, with prizes of 3,000, 1,500, 1,000, and 500 francs respectively, and an additional 1,000 francs for the most approved libretto, which must be written in Italian. The money has already been deposited with a banker. No restriction is made as to age or nationality, and the proprietorship of the successful works remains with their respective authors. M. Gagon Steiner, the actual promoter of the scheme, moreover guarantees the performance in Vienna, during the Exhibition to be opened there next June, of six of the scores most approved by a competent jury. Intending competitors may obtain all further information on application to the directors of the journal, *Il Teatro*, No. 3, via San Rafaële, Milan.

THE forthcoming Festival performances at Bayreuth are announced to take place as follows: There will be five series of representations of "Der Ring des Nibelungen," from July 19 to August 19—viz., "Das Rheingold," on July 19 and 26, August 2, 9, and 16; "Die Walküre," on July 20, 27, August 3, 10, and 17; "Siegfried," on July 21 and 28, August 4, 11, and 18; "Götterdämmerung," on July 22 and 29, August 5, 12, and 19. The performances of "Das Rheingold" are to commence at five o'clock in the afternoon; those of the other parts of the Trilogy

at four o'clock. The price of a numbered stall for each series is eighty marks. Tickets may be obtained and lodgings secured (for which purpose a special committee has been formed, as in former years) by communicating with Herr A. von Gross, Bayreuth, Bavaria.

THE National Sunday League Concert at Queen's Hall, on the 9th ult., was in memory of Sir Joseph Barnby. The lamented musician was represented in the programme by his expressive oratorio "Rebekah," the anthem "Grant to us, Lord," and the motet "King all glorious," the efficient performance of each of which evoked the utmost admiration and respect of a densely crowded assemblage. The soloists in the oratorio were Madame Emily Squire, Mr. Joseph O'Mara, and Mr. D. Price (the latter in lieu of Mr. R. Hilton), with whom in those moving quartets, Sterndale Bennett's "God is a Spirit" and Spohr's "Blest are the departed," was associated Madame Belle Cole. Sir Arthur Sullivan's noble "In Memoriam" Overture exercised its accustomed influence upon attentive listeners.

THE Royal Carl Rosa Opera Company concluded its brief London season at Daly's Theatre on the 15th ult. The works mounted since our notice of last month were "The Daughter of the Regiment," "Faust," "The Flying Dutchman," "Hansel and Gretel," "Pagliacci," and "Cavalleria Rusticana," concerning the performances of which it is only necessary to say that the excellence of ensemble which distinguished the renderings of the operas previously given was fully maintained. The announcement that this company has arranged for an annual London season at Christmastide will doubtless be welcomed by all music-lovers in the metropolis, for it is not too much to say that no operatic performances of late years have been more thoroughly enjoyable.

AT a largely attended meeting of the London Tonic Sol-fa Association, on the 15th ult., presided over by Mr. T. H. Brooke Hitching, chairman of the Guildhall School of Music, a warm tribute was made to the memory of the late Sir Joseph Barnby. Mr. John Graham, a member of the Royal Choral Society, gave a sketch of the late conductor's life and dwelt upon his characteristics as a conductor and worker. Mr. Graham said that he had great self-possession, a ready tongue, and a large grasp. He was determined and firm, and generous to a fault. He set an example of devotion to duty, especially in regard to the Royal Choral Society, which was as dear to him as a favourite child.

ON Saturday, the 15th ult., the Bishop of London consecrated the new church, dedicated to St. Anselm, which has been erected in Davies Street, Berkeley Square, to replace Hanover Chapel, Regent Street, which is about to be pulled down. The music for the Communion Service was specially composed for the occasion by the organist, Mr. David J. Thomas, who has had the direction of the Welsh services at All Saints', Margaret Street, and St. Paul's Cathedral. The music was of a most impressive character and was effectively and reverently sung by the choir, who gave evidence throughout of careful training.

ON the 22nd ult. the old choirboys of Westminster Abbey held their fifth annual Dinner at the Victoria Mansions Restaurant, Westminster, Mr. Charles Strong in the chair. During the evening Mr. Arthur Beckham, the secretary, was presented, by Dr. Bridge, on behalf of the members of the Club, with a handsome spirit case in oak and silver frame, suitably inscribed, in recognition of the able manner in which Mr. Beckham's duties had been performed, and of the kindly feelings existing between him and the members. An excellent musical entertainment was given, under the direction of Mr. H. J. Moodie.

THE Concert given by the Imperial Institute Amateur Orchestra, conducted by Mr. Randegger, on the 12th ult., was very largely attended. A praiseworthy performance of Haydn's genial Symphony in C was the most successful effort of the executants. Miss Sybil Palliser gave a delightfully refined and finished rendering of the pianoforte part of Mendelssohn's familiar Concerto in G minor, and Madame Clara Poole sang "O ma lyre immortelle," from Gounod's opera "Sapho," with dramatic appreciation of the music. The Concert was concluded by Sullivan's melodious and vivacious overture, "Di Ballo."

MR. H. DAVAN WETTON gave, on the 12th ult., at Trinity College, an instructive and well thought out Lecture on "Choir-training." He dwelt upon the necessity of all organists being carefully taught how to train a choir, which was of equal importance to the acquirement of command of the organ. Professor Bridge's "Musical Gestures" were recommended as an expeditious and effective method of teaching boys the Staff notation, and much practical information was given concerning the production of boys' voices and management of a church choir.

ON Monday night, the 10th ult., a very interesting Lecture was given by Mr. J. Day Talbot at Collyer Hall, High Street, Peckham. The subject was "Franz Schubert: his life and works." During the evening selections from the composer's works were played by Mr. Fuller and Miss Alice Fuller (violin), Mr. T. H. Bertenshaw and Mr. J. Day Talbot (pianoforte), and Mr. H. F. Thornton (violincello); and songs were contributed by Miss Clarissa Talbot, Mr. Herbert Williams, and Mr. J. W. Stubbings. Mr. Talbot accompanied the songs.

THE West Ham Choral Society gave a performance, on January 30, at the Town Hall, Stratford, of Handel's oratorio "Judas Maccabeus," which was largely attended. The principals were Madame Marie Malia, Madame Emlyn Jones, Mr. C. Emlyn Jones, and Mr. Robert Hilton, whose efforts were ably seconded by a chorus and orchestra of about a hundred and twenty performers. Mr. G. B. Gilbert presided at the organ, and Mr. W. Harding Bonner conducted with his usual ability.

THE processional music played by the bands of the Isle of Wight Volunteers, the Scottish Rifles, and the Royal Marine Light Infantry at the funeral of the late Prince Henry of Battenberg, on the 5th ult., included the March from Beethoven's "Eroica" Symphony, Chopin's Funeral March, and an impressive "Solemn March," composed for the occasion by Mr. George Miller, bandmaster of the Royal Marine Light Infantry.

MR. ROBERT NEWMAN, of Queen's Hall, has arranged to bring to England, next month, M. Lamoureux and his famous orchestra, from Paris. Three Concerts will take place at Queen's Hall, on April 13, 16, and 18, and others will also be given in the provinces. M. Lamoureux conducted two Concerts in London in 1881, but his orchestra has not hitherto crossed the Channel.

MISS FLORENCE MAY recently gave a very successful Pianoforte Recital in Vienna, at which Sir Edmond and Lady Monson were present. She also took part in one of the Concerts of the "Musik und Theater Gesellschaft," when, by special request of the committee, she played the Paganini-Brahms Variations and her own "Six short Waltzes" to a highly appreciative audience.

ON the 2nd ult. an illustrated Lecture was given by Mr. Ashcroft, at that splendid church, popularly known as Stepney Meeting House, on "Handel and his friends." As illustrations "Total eclipse" was sung with great pathos by Mr. Lester Jones, and Miss Kate Nicholls rendered "Let the bright Seraphim" in splendid style. Mr. R. D. Metcalfe officiated at the organ, and Mr. Kennedy at the pianoforte.

THE German Emperor has conferred the title of Royal Professor on Mr. Alfred Blume, who recently resigned his appointment at the Royal College of Music. Professor Blume will in future reside at Wiesbaden, but will keep up his connection in this country by returning annually for the regular London season.

MENDELSSOHN'S "St. Paul" was given at Holy Trinity Church, Marylebone, on Thursday evening, January 30, under the direction of Mr. Henry J. B. Dart, choirmaster of the church, who also played the accompaniments. The soloists were Master Coles, Miss Prudence Nice, Mr. Gilbert Denis, and Mr. Frederick Winton.

WE understand that Lady Stewart, who is preparing a Memoir of her late husband, Sir Robert Stewart, will be glad to have the loan of any letters or reminiscences which friends of the deceased musician may possess. They should be addressed to her at 66, Upper Leeson Street, Dublin, and will be promptly returned.

MENDELSSOHN'S Ninety-fifth Psalm was sung at a special Service at Holy Trinity Church, Barnes, on the 12th ult., with Mr. Edward Wilkinson as principal tenor. Mr. W. J. Walker, the organist of the church, accompanied, and the performance was conducted by Mr. H. Scott.

MR. NIKISCH will give two Orchestral Concerts at St. James's Hall on the evenings of April 20 and May 4. These will be his only appearances in London this season.

OBITUARY.

HENRY LESLIE.

THERE is a wide contrast between the circumstances under which Joseph Barnby passed away and those attending the departure of Henry David Leslie. In the one case, a strong man was struck down with his hands full of work; in the other, a musician left the world who had practically ceased to have any concern in it, and whom the world, on its part, had well-nigh forgotten. We very soon forget in these days of absorbing interests, when the concerns of every twenty-four hours occupy every minute of the time. At moments, perhaps, we remembered that somewhere down in Wales lived a gentleman once conspicuous in music, and then the tide of current events once more washed the memory away. But now that Henry Leslie has passed from among the quick and joined the dead, it is fitting that a tribute be laid upon his tomb.

Leslie was born in London on June 18, 1822, and, showing musical sympathies, was trained in the art by Charles Lucas. He first appeared as an amateur violoncellist at the Concerts of the Sacred Harmonic Society and others. But as the circumstances of his life were fortunate, and he had ambition, he was not likely to rest content with a place among the rank and file. Nothing less than the honours of composer and conductor would satisfy him, and these, in varying measure, he succeeded in obtaining, chiefly by his faculty for "pegging away." No man worked more steadily, or more completely kept his end in view, by which means, though lacking brilliant talents, he gained an eminent place. Leslie's work as a conductor is chiefly associated with the exceptional Choir which bore his name, but his energies were by no means restricted to that organisation. He began with the *bâton* upon the Amateur Musical Society, 1847-61, and, later, occupied the conductor's seat of the Herefordshire Philharmonic, the Guild of Amateur Musicians, &c. But these engagements were wholly subordinate to his post as head of "Henry Leslie's Choir," where his name was made by the achievement of very remarkable results. We shall not discuss here the origin of that Choir. It is enough that Leslie was concerned in its early stages, and that, in 1855, when re-organisation took place, he assumed the direction and bestowed his name upon the enterprise. Nor need we apportion with minute care the credit due respectively to Mr. Heming, the choralmaster, and the conductor. There is ample glory for both in the brilliant record of the Choir. Leslie's success in this position seems to have been due to a faculty for taking pains. He did not disdain to plod and, it is said, would rehearse a madrigal or part-song for months, till no blemish could be found in its rendering. That was his best and wisest course, and it is to his credit that he persevered in it. But Leslie was less wise in leading his Choir outside unaccompanied part-music into the uncongenial region of oratorio and concerts of mixed works. A greater mistake was never made. The Choir resented it, and the first rift within a very precious lute began to show itself. In the end, Leslie resigned (1880) and the Choir broke up. Its re-organisation, under Mr. Randegger, and a subsequent attempt to revive it under Leslie, were doomed to failure. The opportunity had passed and did not return. Leslie retired to an estate in Wales after this, and, for a few years, busied himself in promoting music among his neighbours; but his health failed, he went into complete retirement, and died on February 4 last, at the age of seventy-four.

It avails little to speak of Leslie as a composer. His best works were connected with his own special department and will long survive him in right of absolute beauty and fitness. But his larger compositions were much less

successful. "Immanuel," "Judith," "Ida," "Holyrood," and "The Daughter of the Isles" have not survived changes in taste. "Memory," "The Pilgrims," and their companions will remain as the composer's monument.

DEATH has been unusually active during the last few weeks in the ranks of the musical profession and those connected therewith. We have still to record the demise, on January 22, at Croydon, of Mr. HENRY MOORE, senior partner and founder, in 1838, of the firm of Moore and Moore, of Bishopsgate Street, London. The deceased was in his eighty-third year.

In the sudden death of Mr. GEORGE WATSON, on the 15th ult., the Royal College of Music has lost a faithful and singularly able servitor, whose place will be difficult to fill. The deceased was born in 1849, and his remarkable talent for organisation and management may be said to have first shown itself in the fulfilment of his duties as secretary to the Rochester, Chatham, and Strood Choral Society. When the Royal College of Music was founded by the Prince of Wales, in 1882, Mr. Watson was engaged as organising secretary. He became chief clerk in 1883, registrar in 1884, and finally secretary, when the College was transferred to the new building in 1894. During the whole of this time his labours for the College were incessant, and, although he had no scientific or professional acquaintance with music, yet the influence of his energy, ability, and constant activity was felt more or less in every department of the Institution. When the Associated Board of the Royal Academy of Music and the Royal College of Music was founded in 1889, under the presidency of the Prince of Wales, Mr. Watson became its secretary and organiser, and it is to him, under the countenance of the Board, that the extraordinary progress which that Institution has made is practically due. The large and representative attendance at his funeral, which took place on the 19th ult., at Fulham Cemetery, testified to the widespread esteem in which he was personally held.

The death is announced, on January 29, at Paris, of JULES BORDIER, the distinguished composer, at the age of forty-nine. He wrote several symphonic poems, a "Méditation" on the Seventh Prelude by Bach, Hungarian Dances, and other instrumental pieces, including a "Danse Macabre" for violin, made popular by M. Ysaye, as well as the music to Alfred de Vigny's "Chatterton" and two operas—viz., "Nadia," produced some years ago in Paris and Geneva, and "Le Fiancé de la Mer," brought out not long since in Rouen. M. Bordier was the founder of the Association Artistique in Angers, an excellent concert institution, the orchestra of which he partly maintained at his own expense, and which for a period of over ten years rendered yeoman service to composers of the modern French and Belgian schools—Saint-Saëns, Massenet, César Franck, Peter Benoit, and others—in obtaining a first hearing for their works. He was also an early champion of Wagner's music in the French provinces. In 1893 he retired from the Angers institution and associated himself with a music publishing firm in Paris.

On the same day, January 29, the death occurred in Paris of HENRI FISSOR, aged fifty-three, organist and pianist of considerable repute, and professor of one of the most important pianoforte classes at the French Conservatoire. For many years he held the appointment of organist at the Church of St. Vincent de Paul. His numerous compositions for the pianoforte, distinguished by a graceful style and delicate workmanship, are much esteemed by French amateurs.

Madame DORUS-GRAS, the once celebrated *prima donna*, died in Paris on the 6th ult., at the advanced age of eighty-nine. She was the original representative of *Alice*, in "Robert le Diable"; *Marguerite*, in "Les Huguenots"; *Theresina*, in Auber's "Le Philtre"; and *Eudoxie*, in "La Juive." In 1850 Mdlle Dorus, who some years previously had married a violinist of the Opéra, M. Gras, quitted the operatic stage, and has since lived in retirement on some property of her own in the vicinity of Paris.

One of the most distinguished Russian *prime donne*, Madame DAPYA MIKAILOVNA LEONOVA, died last month at St. Petersburg, at the age of sixty-two. A pupil of Glinka, with whose operas, "La vie pour le Tsar" and "Rousslan et Loudmilla," her name came to be more

particularly associated, she made her *début* at the Imperial Russian Opera in 1851, where for a quarter of a century she enjoyed an enormous popularity. In 1879 Madame Leonova undertook what proved to be a most brilliant tour as *prima donna* through Asiatic Russia, Japan, and America, in the course of which, however, she contracted an obstinate throat complaint, which forced her to relinquish the operatic stage.

Dr. COUTAGNE, a musical author of considerable merit, died recently, at Lyons. He was a medical man by profession, but had long been occupied chiefly with the cultivation of music and musical research. As a result of the latter, he published a learned and valuable monograph, entitled "Duifoprocourt et les luthiers lyonnais du XVIth Siècle," and he is also the author of an interesting volume, "Le Drame Wagnerien et Bayreuth." Under the pseudonym of Paul Claeës, Dr. Coutagne also made himself favourably known as a composer, several orchestral compositions from his pen having been more especially successful.

JULES BUSCHOP, the *doyen* of Belgian composers, died, at Bruges, on the 10th ult. Born at Paris, in 1810, of an aristocratic Belgian family, he was the first to obtain the grand musical prize instituted, in 1834, by the Belgian Government in imitation of the Prix de Rome of France. Among his compositions may be instanced a *Te Deum*, first produced in 1860, in Brussels; a cantata for the inauguration of the statue of Simon Stevin; an opera, "La Toison d'or"; several masses and symphonic pieces. He also published, a few years since, a volume of verses under the title of "Miscellanées poétiques."

The death is announced, on January 24, at Naples, of MICHELE RUTA, a highly esteemed composer and musical author. He was born, in 1827, at Caserta, the scion of a family of musicians, and studied at the Naples Conservatorio under Lanza, Crescentini, and others. In 1853 he made his *début* as a dramatic composer at Naples with an opera, "Leonilda." Other operatic works from his pen followed in quick succession, amongst the most successful of which, nearly all first produced at Naples, were a "Faust," "La Notte di San Bartolomeo," "Antonio Foscari," and "La Griselda." He also wrote a *Te Deum*, a number of masses and motets, and, amongst his theoretical works, a Treatise on Harmony is much esteemed. The deceased artist was the musical editor of the *Corriere del Mattino*, and the founder and editor of a journal entitled *La Musica*.

An operatic vocalist, who has enjoyed great popularity in Italy and other Continental countries, Signora LUIGIA ABBADIA, died recently at Rome, aged seventy-four.

The death is announced, recently, at Zurich, at the age of eighty, of Dr. FRANZ WILLE, the husband of Frau Elisa Wille, the friend of Wagner, whose interesting and valuable correspondence with the poet-composer was published some years since. Dr. Wille was, in his younger days, a leading journalist of pronounced liberal opinions at Hamburg, and his villa, "Mariafeld," by the lake of Zurich, constituted for many years a rendezvous for musical and other artists of all nationalities. To Franz Liszt, who in 1882 paid his last visit to the hospitable house, the master thereof was heard to remark during dinner: "Among my most intimate friends, the greatest were Heine, Bismarck, and thou. Heine was a great artist, but by no means a hero; the other a great hero, but not an artist; thou alone, Franz, art both an artist and a hero."

Count EBERHARD OF WURTEMBERG, a grandson of the Duke Wilhelm of Wurtemberg and his morganatic consort, the Baroness Tunderfeld, died on January 24, at Vienna, at the age of sixty-six. He was an accomplished musician and the composer of numerous musical pieces, amongst them a number of marches, including the "Tegethoff" March and the "Alexander" March, which obtained great popularity and have been permanently adopted in the repertory of Austrian and German military bands.

FRIEDRICH HILPERT, the eminent violoncellist, member and co-founder, with Jean Becker, of the once famous Florentine Quartet, died on the 5th ult., at Munich, aged fifty-five.

The founder of the famous factory of brass instruments, Cerveny and Sons, of Königgrätz, V. F. CERVENY, died at that town on January 19, in his seventy-sixth year. He

was a native of Bohemia, and his numerous ingenious inventions and improvements have been adopted in most music-cultivating countries.

The second daughter of Meyerbeer, the Baroness von Korff, died recently at Rome, in her sixty-fourth year. She was married to a general in the Prussian army, and her only son is an officer in a cavalry regiment stationed at Metz.

We have also to record the following deaths:—On January 7, at Forli, near Rome, LUIGI GUERRA GAZZAGONI, organist, highly esteemed throughout the Romagna, in his eightieth year.

On January 10, at New York, JOSEPH MOSENTHAL, organist and conductor of several choral societies, aged sixty-two.

On January 13, at St. Louis (U.S.), RUPERT FAHREN-BACH, composer and director of a choral society, a native of Baden.

Recently, at Barbizon, Madame SAINTE-FOY, once a popular vocalist at the Paris Opéra Comique, afterwards an esteemed concert singer and teacher, aged seventy-nine.

On January 15, at Paris, EUGÈNE JOSEPH COURJON, Rajah of Chandernagor, distinguished amateur and composer of merit, aged fifty-three.

Recently, at New York, FRANK E. SAWYER, composer of much promise, aged twenty-four.

On January 17, at Verviers, Madame ELISE GRANDJEAN, distinguished pianist, aged seventy-two.

Recently, at Grunewald, near Berlin, FRAU JENNY MAUTHNER, as Fr. Ehrenberg well-known and esteemed pianist.

On January 18, at Charlottenburg, near Berlin, LEANDER POSSE, for many years director of the Elberfeld Instrumental Verein, excellent violinist and teacher.

On January 22, at Basle, AUGUST WALTER STRAUSS, for over fifty years highly-esteemed local conductor and teacher, aged seventy-four.

On January 28, at Salzwedel, FRIEDRICH GARTZ, composer of numerous popular choral works and songs, aged seventy-one.

Recently, at Loreto, ALESSANDRO ZOBOLI, once popular basso-comico, also for several seasons of the London Royal Italian Opera, aged sixty-eight.

Recently, at Frankfort-on-Main, ADOLF AUERBACH, formerly celebrated tenor, particularly in Wagnerian parts, in his seventieth year.

On the 8th ult., at Vienna, HUGO SCHENCK, for a number of years Capellmeister at the Theater-an-der-Wien, aged forty-four.

CORRESPONDENCE.

HIGH CLASS SONGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We have been much interested in your remarks in this month's MUSICAL TIMES upon the subject of "high class" songs and their failure to find due appreciation.

The enclosed catalogue recently issued by us will give you some idea of the labour and outlay we have been at (so far completely unreturned) during the last three or four years in the cause now about to be espoused, according to your article, by the prominent English composers mentioned by you, some of whom—viz., Sir A. C. Mackenzie, Mr. Cowen, and Mr. Hamish MacCunn—with other prominent writers, such as, for instance, Miss Maude Valérie White, Miss Frances Allitsen, Lady Parkyns (Beatrice Parkyns), Miss E. Overbeck, Miss F. E. Gambogi, Miss Amy Elise Horrocks, Mr. Tivadar Nachèz, Mr. David Popper, Mr. Lawrence Kellie, Mr. Stanley Hawley, Signor Emilio Pizzi, and others, have written high class songs for us.

Our experience has not been an encouraging one. The public has not, to any appreciable extent, responded to our efforts, and vocalists, with a few praiseworthy exceptions, while speaking enthusiastically of our "specially selected" songs, decline to sing them without being paid for so doing. While the popular taste remains as it is, publishers are obviously unable to expend large sums in

paying vocalists to sing what their audiences do not want and are unable to appreciate. When vocalists will be satisfied with their concert engagement fees and sing high class songs for the love of their art, then we may reasonably hope for a better state of things to prevail; but, until then, the publishers of "artistic" work must content themselves with the thought that they are devoting energy and capital towards bringing about this much desired improvement, for that is all the compensation they are likely to get at present.

Trusting you may be able to find space in your columns for this letter.—We are, Sir, yours faithfully,

ROBERT COCKS & CO.

6, New Burlington Street, W.
February 17, 1896.

TO CORRESPONDENTS.

** Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—A most successful performance of "Judas Maccabaeus" was given by the Choral and Orchestral Society on the 13th ult., the solos being taken by members of the Society. Dr. Wilks conducted with his usual skill.

BASINGSTOKE.—On the 3rd ult. the Harmonic Society gave, in the Town Hall, a fine performance of Mendelssohn's "Athalia." The soloists were Miss M. Purvis, Miss E. Stubbs, and Miss M. Reeve, with Miss B. Wills Chandler as reciter. Mr. J. S. Liddle was principal of the orchestra, and Mr. W. H. Liddle conducted. The second part of the Concert was miscellaneous, and included two songs by Mr. T. Wills Page, violin solos by Mr. J. S. Liddle, and the performance of Max Bruch's "Kol Nidrei," the violoncello solo part of which was played by Miss Kingsmill.

BRUTON.—A successful Concert was given by the Bruton and Wincanton Choral Society, conducted by Mr. J. W. Hathaway, on the 13th ult., in the infants' schoolroom, before a large and appreciative audience. The most important work in the programme was F. H. Cowen's cantata the "Sleeping Beauty," the soloists in which were Miss T. Crowdy, Miss D. Barnard, Mr. H. Partridge, and Mr. R. T. A. Hughes, who all acquitted themselves admirably in their respective parts. The orchestra was ably led by Miss B. Heginbotham. In a miscellaneous second part a pianoforte solo was played by Miss J. Hoskins, songs were contributed by the above-mentioned vocalists and Dr. Coombs, and a violin trio was rendered by Misses Heginbotham, M. Bennett, and M. Coombs.

BURTON-ON-TRENT.—On the 5th ult. the Musical Society gave a successful performance of "Samson," as a complimentary Concert to Mr. L. F. Day, on his retirement after forty years' honorary conductorship. The principal vocalists were Miss Thudichum, Miss Frances Turner, Mr. Henry Piercy, and Mr. Bantock Pierpoint. Mr. H. T. Abbott led the orchestra and Mr. W. Stewart Dove was at the organ. Mr. Day once again conducted with his usual skill, and the crowded audience testified their appreciation of the veteran conductor's efforts. A feature of the performance was the excellence of the chorus singing.

CALVERLEY.—After a suspension of nearly three years the Choral Society made its re-appearance in public on the 1st ult., at the Mechanics' Institute. Excellent performances were given of Spohr's "Last Judgment" and Rossini's "Stabat Mater," and great praise is due to the Rev. L. Smith, who has re-organised the Society, and to Mr. James Hall, whose services have again been secured. The principal vocalists were Mrs. Ashworth, Miss M. Hardy, Mr. C. Blagbro, and Mr. Cookson. The accompaniments were played by a small orchestra of strings led by Mr. J. Evers, assisted by Mr. H. Hartley at the pianoforte and Mr. A. Grimshaw at the harmonium.

CARDIFF.—The second Concert this season of the Musical Society, which took place on the 7th ult., in the Park Hall, was largely attended. The programme included Hamish MacCunn's "Lord Ullin's Daughter," the "Tannhäuser" Overture, and a number of songs, which were finely sung by Miss Esther Palliser and Mr. David Bispham. Mr. Oscar Meyer's brilliant pianoforte playing was also greatly appreciated.

CHICHESTER.—At the ceremony of the enthronement of Bishop E. R. Wilberforce, on January 28, Purcell's Te Deum was sung with accompaniment of organ, strings, and trumpets; and the anthem was Mendelssohn's "How lovely are the messengers," accompanied by organ and strings.

CHIGWELL.—An orchestra was used at Choral Evening at the Dedication Festival of the Parish Church, on the 2nd ult. Mackenzie's Benedictus was played as an opening voluntary, and the service list included Stanford's Evening Service in A (for double choir) and Spohr's "How lovely are Thy dwellings fair," &c. On the previous day, at the dedication of a new reredos window and pulpit, an augmented choir gave impressive renderings of Myles B. Foster's Service in A and Spohr's "Blest are the departed," under the direction of Mr. H. Riding.

HASTINGS.—At the opening of the fine new organ at Holy Trinity Church, containing fifty stops, built by Norman, Brothers and Beard, on the 18th ult., "Dean Farrar" preached an eloquent sermon on "Church Music." Mr. H. Goss Custard presided at the organ, and gave Recitals in the afternoon and evening, at which the manifold resources of the instrument were admirably displayed.

INVERCARGILL (N.Z.).—The Choral Union, conducted by Mr. Charles Gray, gave the last Concert of its fifth series at the Theatre Royal, on December 10, when "The Messiah" was sung in an admirable manner. The soloists were the Misses Ross, Organ, Geddes, M. Robinson, M. McDonald, Mrs. H. A. McDonald, Mr. E. Lovell, and Mr. J. E. Taylor. Mr. H. Cottier played the obbligato to "The trumpet shall sound" in a most effective manner, and great credit is due to Miss Lithgow for her admirable assistance at the pianoforte. Mr. D. Blue was the principal violin of an efficient orchestra.

KETTERING.—Mr. C. Hillyer gave a successful Concert in the Victoria Hall on the 10th ult. Miss Agnes Walker's excellent rendering of songs by Mattei, Sullivan, and Henschel was fully appreciated, as also were the pianoforte playing by the Concert-giver and harp solos contributed by Mr. G. T. Miles. The Meister Glee Singers completed the list of executants.

NEWARK.—The appointment of Mr. W. T. Wright as conductor of the Philharmonic Society was fully justified by the excellence of the performance of Handel's "Acis and Galatea," which was given by the Society on the 4th ult., in the Town Hall. The soloists were Miss C. Yorke, Mr. E. Kemp, Mr. D. Harrison, and Mr. E. Simpson. In a miscellaneous second part the executants also included Madame d'Ascalino (pianist), Mr. Hellier (flautist), and Mr. Challen (clarinettist).

NEWBURY.—An excellent Concert was given on January 31, in the Town Hall, by the Choral Society, under the direction of Mr. Liddle. The programme chiefly consisted of part-songs, which were meritoriously rendered. The solo vocalists were Miss C. Lowe, Miss A. Wintle, Miss

Ravenor, and Mr. C. M. Child. The *Andante* from Beethoven's Pianoforte Trio in C minor was played by Miss Arkwright, Mr. Liddle, and Miss Kingsmill; the last-named lady also contributing violoncello solos by Fitzhenhagen and Saint-Saëns.

NEWPORT (SHROPSHIRE).—The Choral Society, conducted by Mr. Smart, gave a highly successful performance of Barnett's "Ancient Mariner" on the 17th ult., in the Town Hall. Miss L. Bellamy, Miss M. Hackett, Mr. C. W. Fredericks, and Mr. W. J. Ineson were the solo vocalists, each of whom also sang in the second part of the programme. Mr. Hood was principal violinist of a capable orchestra, which contributed the "Lac des Fées" and "William Tell" Overtures, besides the accompaniment to the cantata. The choruses were admirably rendered. A prominent feature of the evening was the solo violin playing of Mr. P. H. Miles.

PEASENHALL, SUFFOLK.—An admirable rendering of Mendelssohn's "Hear my Prayer" was given by the Church Choir on January 26. The choice of so important a work by a country choir was, no doubt, a somewhat adventurous policy, but was entirely justified by the result, every difficulty being easily overcome, and a smooth and finished reading secured. Miss Collett sang the solo with great expression and excellent judgment. The Rev. E. A. Cooke, vicar of the parish, was at the organ.

PEMBERTON, NEAR WIGAN.—The Pemberton and District Choral Society, formed in September last, held its first Concert, on the 5th ult., when the oratorio "The Captives of Babylon," by George Shinn, was given by a chorus and orchestra of one hundred performers. The solos were sung by Miss F. Heenan, Miss L. Behrens, Mr. G. Green, and Mr. W. Sweetman. Mr. J. H. Aldred conducted.

READING.—The January Concert of the Orpheus Society was of special interest. The Oxford Gleemen joined forces with the Reading Society, and the combined chorus of nearly one hundred men sang Cooke's "Strike the lyre," Callcott's "Queen of the valley," "Grieg's" "Länderkennung," "The Pilgrims' Chorus" ("Tannhäuser"), and Balfe's "Task is ended." Dr. C. H. Lloyd conducted his "Fly to my mistress," and Sir Walter Parratt played Rheinberger's First Organ Concerto. There was a band of forty, with Mr. A. Burnett as principal first violin. Miss Mary Harris and Mr. Bantock Pierpoint sang solos, and Dr. F. J. Read conducted.

RHYL.—On the 9th ult., at St. John's Church, there was an orchestral accompaniment to the evening service, and also a short Organ Recital by Mr. A. E. Jones. The programme consisted of excerpts from the following composers: Handel, Mendelssohn, Berwon, Guilmant, Driffield, and Mullineux. The anthems were "Break forth into joy" (Simper) and the Gloria from Mozart's Twelfth Mass. Mr. J. D. Asher, organist of St. John's, conducted with his usual ability.

ST. GEORGE'S, SALOP.—On January 27 the first Concert of the season was given by the Choral Union, in the large dining hall of the Lilleshall Iron Company's Works, by a band and chorus of about ninety executants. The first part of the programme was selected from the works of Mendelssohn, and included the "War March" (Athalia), the "Forty-Second Psalm," and "Hear my Prayer," the soloist in the last-named being Miss L. Bellamy. An excellent orchestra rendered the accompaniments in a capable manner, and also played a selection from "Der Freischütz." Mr. Fred. Ward contributed some violin pieces, and Mr. F. A. Ward gave some violoncello solos with much acceptance. The chorus singing was very praiseworthy, especially for so young a society. Mr. Charles Watkiss was principal violinist, and Mr. Smart conducted.

TENBURY.—An Instrumental and Vocal Concert was given at the Corn Exchange Hall, on the 13th ult., before an appreciative audience, by Miss A. Hobdell (organist of the Parish Church) and Mr. G. Kington, assisted by Mrs. W. F. Joyce. Glees were well rendered by the choir, and solos were contributed by Miss A. Hobdell (pianoforte), Mr. Kington (violin), and Mrs. W. F. Joyce (violoncello).

DURING THE LAST MONTH.

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